

# VIDEO

\$2.50 MAR. 1990

*magazine*

**FORMAT  
WARS!**

## FORMAT FACE-OFF

We Pick The Best Picture

### TAMING THE WILD TIMER

Making VCRs  
Easier To Use

### CAMCORDER GRAPHICS

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Simple

### HIDDEN VIDEO: CDs' SECRETS

### VIDEOTESTS

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# VIDEO

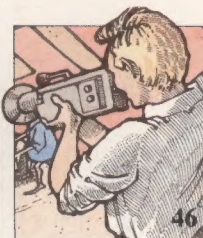
magazine



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**Cover:**  
Seven formats receive  
Video Magazine's  
Eyes-On evaluation.  
Photograph by Bob  
Forrest.


Video Magazine  
Volume XIII  
Number 12



# A Symbol of Quality!





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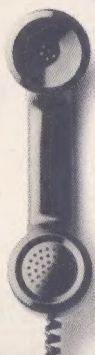
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# **CHANNEL ONE**

## *Laser lovers' last laugh*

Let us now sing the praises of those who defied the nattering naysayers and persevered in establishing LaserVision as an important and permanent member of the video family. Those efforts are finally beginning to pay off, and it's clear that the LaserVision format is not only here to stay, but is headed into a period of dramatic new growth.

LV will never rival videotape in size or scope, and the breadth of program material available on disc will always be relatively limited. But for those video enthusiasts enthralled with the unique characteristics of LaserVision (with superb quality heading the list) the latest dispatches from video's front lines are good news, indeed. Consider some of the developments:

- Panasonic, with deeper advertising pockets and wider distribution than other disc proponents, will bring its mass market clout to the laser arena when it introduces two disc players next summer. NEC and Denon are also hopping aboard the LV train, and several other video makers are known to have active plans for the introduction of laser players.

- Sales of LaserVision equipment are expected to jump 34.5 percent in 1990, with player sales hitting the 215,000 level, according to the Electronic Industries Association, the trade group which serves video manufacturers.

- The laser pressing logjam is breaking up, with Pioneer, 3M, Technidisc and other major disc pressing plants doubling and even tripling output to keep up with growing demand.

All the above are key to LaserVision's new lease on life. But those who have come to value the laser format as one of home video's brighter lights must also credit another factor critical to the success of LaserVision—the refusal of one company to give up on what many others labeled a business folly. Pioneer stuck with LV through more than ten very lean years; had the company decided during that period to abandon the format, LV probably would not be with us today.

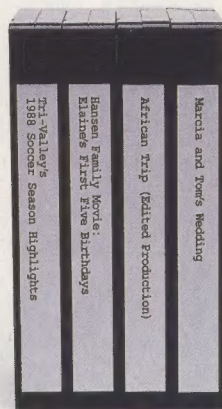
For the laser lovers among us, that would have been a tragedy.

Art Levis  
Editor-in-Chief





# Your memories are worth keeping.



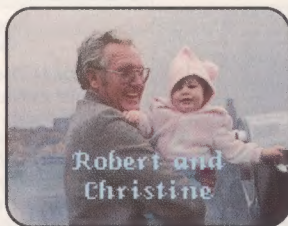
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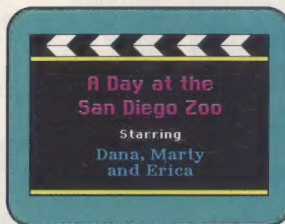
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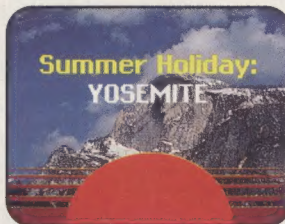


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ARSENIC AND OLD LACE	0735442	CHANCES ARE	5932022	HEARTBREAK HOTEL	5497092	THE PRINCIPAL	5908022
CAMELOT	6027482						
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BEVERLY HILLS COP II	4319082					THE MUSIC MAN 6147012	
ADVENTURES IN BABYSITTING	5486022					MY FAIR LADY 3507512	
AN OFFICER AND A GENTLEMAN	2021352					SINGIN' IN THE RAIN 2554552	
BEVERLY HILLS COP	2053362					WEST SIDE STORY 0505912	
THROW MOMMA FROM THE TRAIN	2351012					AMADEUS 6529172	
PLATOON	6500282					ANNIE 1516132	
SHORT CIRCUIT	3607192					LAWRENCE OF ARABIA (RESTORED) 5919092	
SHORT CIRCUIT 2	5906042					THE TEN COMMANDMENTS 2026552	
HARRY AND THE HENDERSONS	2219032					DR. ZHIVAGO 0026182	
BULL DURHAM	2360002					THE GODFATHER 0008512	
PATTON	0043332					GANDHI 1533042	
CLEOPATRA	0579432						
IRON EAGLE II	7991062						
ACCIDENTAL TOURIST	6386012						
MOONSTRUCK	2716012						
SEVEN BRIDES FOR SEVEN BROTHERS	2518352						
THE CARE BEARS MOVIE II	1662132						
STAR TREK IV — THE VOYAGE HOME	4306112						
ROMANCING THE STONE	0894252						
COLORS	2355072						
STAR TREK II — THE WRATH OF KHAN	2013352						
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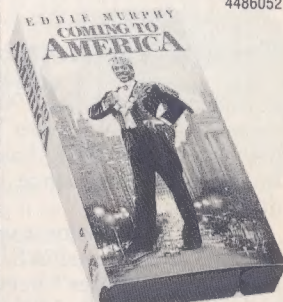


BIG  
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STAR TREK V  
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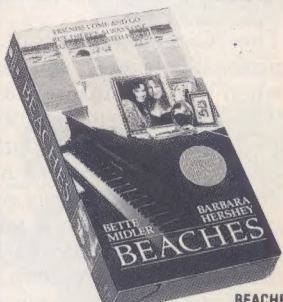
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THE GODFATHER PART II	0018592			OKLAHOMA!	0054392	THE MUSIC MAN	6147012
		<b>BLOCKBUSTERS</b>		GREASE	2074312	THE MAN WITH THE GOLDEN GUN	0698152
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		BACK TO THE FUTURE	2114172	STAND AND DELIVER	6337012	PURPLE RAIN	6048012
		THE LAST EMPEROR	1974002	ANGEL HEART	7956172	GUESS WHO'S COMING TO DINNER?	1619092
		FATAL ATTRACTION	4393072	THE HANOI HILTON	6307072	ROCKY IV	3570462
		GOOD MORNING VIETNAM	5482062	POLICE ACADEMY	6049672	WAR OF THE WORLDS	2094292
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		THE COLOR PURPLE	6301032	A NIGHTMARE ON ELM STREET II	3382022	THE COTTON CLUB	3100292
		DIRTY DANCING	4955152	CASABLANCA	0507572	THE KISS OF THE SPIDER WOMAN	3187332
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BATMAN	6425042	THE EMPIRE STRIKES BACK	0910412	MURPHY'S ROMANCE	1853482	MY LIFE AS A DOG	4391092
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				HEIDI	0565072	GARDENS OF STONE	3646042
				SOMEONE TO WATCH OVER ME	1969072	IRONWEED	4958042
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☐ And also send still one more selection for an additional \$9.99 plus \$1.75 shipping/handling. I then need buy only 4 more (instead of 6) in the next 3 years. # \_\_\_\_\_

P76/P82/N23



# FEEDBACK

## Dream a little dream

In "Channel One" (Jan. '90) one of your dreams was to have Super VHS become the new standard. Why hasn't it done so in the 30 months since it was introduced?

I believe one major reason is the lack of LP recording speed in S-VHS. Apparently JVC "advises" licensees not to make the LP speed available as a recording speed in S-VHS. Thus users are forced either to record in the SP speed, where resolution may be higher than needed to record from a TV source, or go to EP, where resolution may not be much better than that of a standard SP VHS recording, and where the noise level is definitely high. LP is a good compromise.

Thomas Brogan  
Sebastopol, Calif.

## Not by tape alone

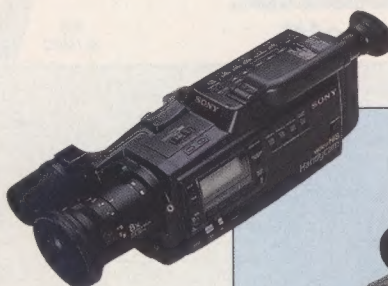
The "Camcorner" about videotaping personal belongings to prove ownership when filing an insurance claim (Oct. '89) misstated the position of the St. Paul Fire and Marine Insurance Company. The St. Paul does not necessarily accept videotapes as sole proof of prior ownership. We usually take videotape into consideration along with other evidence, such as instruction booklets and any other information which proves the existence or value of damaged or stolen items.

Jerry Hoffman  
Senior Claim Officer  
St. Paul Fire and Marine Insurance  
St. Paul, Minn.

## Rest of the best

I don't understand how you could rate the Sony SLV-70HF VHS VCR over the newer SLV-757 model in "Gear of the Year" (Jan. '90). Looking at the test re-

Video Magazine welcomes your comments. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. Letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.



**8mm Contenders:**  
Sony's CCD-V99 camcorder (top) and Canon's uniquely shaped A-1.



ports for both of these machines ("Videotests," Jan. and Sept. '89), I see that the 757 has a superior video signal-to-noise ratio, chroma AM S/N ratio and chroma PM S/N ratio. I also read that "all these measurements, except for EP chroma, are the best or among the best measured on standard VHS VCRs...In short, excellent."

My other gripe is with your selection of the Sony CCD-V99 as the outstanding 8mm camcorder. The V99 may have 10 or 20 more lines of resolution than the Canon A-1, but that's about all. It lacks many of the A-1's desirable features like 10x zoom, hi-fi sound, a dual-zone exposure system, time lapse capability, character generation, remote control and a vastly superior autofocus system.

Darrell Morgan  
San Diego, Calif.

**Editor's Reply:** Basing selections solely on performance numbers tells only part of the story. Other factors also come into play; ease of use, for example, in our VCR choice. As to the CCD-V99, we felt it delivers a crisper picture than the Canon A-1. In addition, the Canon's stereo is incompatible with all other 8mm machines, which play back the A-1's audio in mono.

## F/X to spare

I would like to point out that the Toshiba SVF-990 Super VHS VCR was reported in your "Videotest" (Dec. '89) to offer its digital effects only in playback, when in fact the effects can all be recorded by the same machine producing the effects; that is, the effects are

also offered in record, with the exception of the "after-image" effect.

Jeff Hirschfeld  
Toshiba  
Torrance, Calif.

## Laser lament

For people who are already into compact discs, an obvious upgrade would be to add 12-inch videodisc capability. They wouldn't want to throw out or give away their good CD player and buy a combi player, so they would look for a simple unit to add which offers digital sound and special effects in the CLV mode. Is one available? No, despite its potential ability to outsell all the other laser-disc players.

Charles Lewis  
Buffalo, N.Y.

## Laserdisc plea

I'm becoming frustrated by your minimal coverage of laserdiscs. Entire sections need to be allotted to this medium, including reviews of discs and reports on subjects like CBS/Fox's price policies. Your coverage of equipment and videotapes is wonderful. Now give us disc people some meat.

Bob Deitrich  
Laguna Niguel, Calif.

## For the record

The video publication *Movie Collector's World* is published biweekly not weekly as was noted in "Possessed" (Jan. '90). The correct phone number for *TV Collectors Magazine* is 508-238-1179. ■



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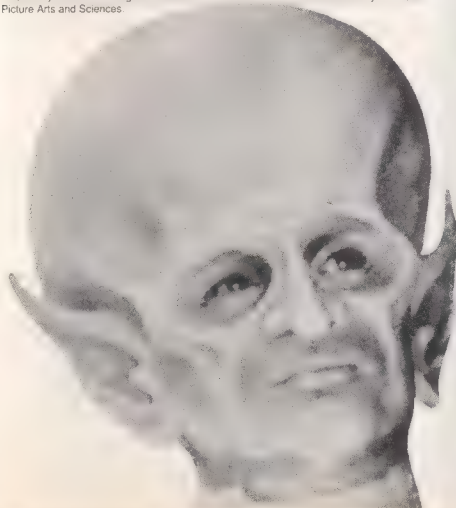
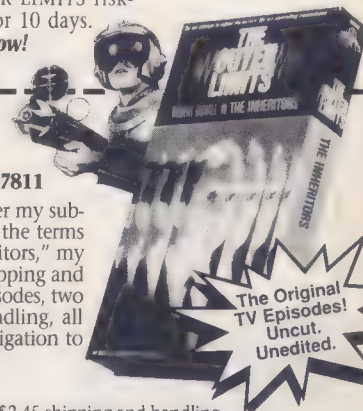
Robert Duvall stars as a government agent looked in battle with alien invaders in "The Inheritors."



Martin Sheen stars as the heroic interplanetary P.O.W. in "Nightmare."



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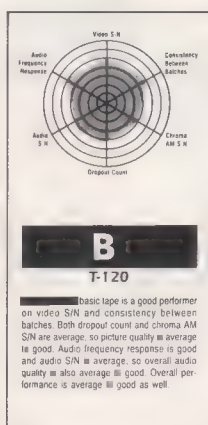
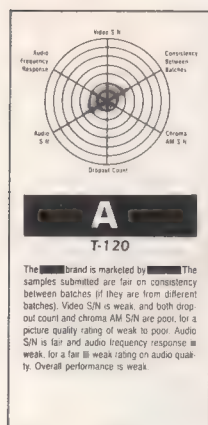
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tween brands and grades of videotape. And VIDEO Magazine's OFFICIAL BLANK TAPE TESTS shows and tells you exactly what they are.

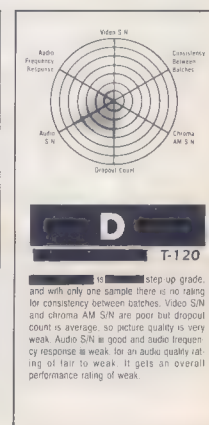
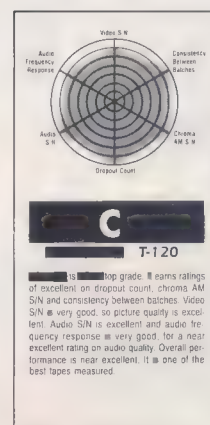
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grade A or B and high grade C or D — you would want to use in your machine?

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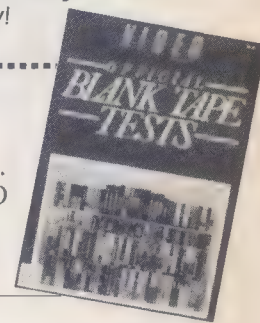
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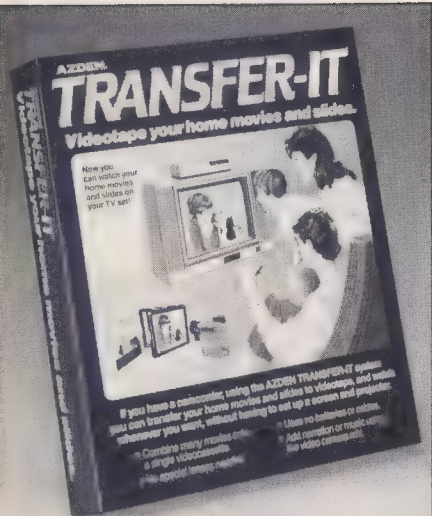
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# LATE NEWS



**Talking Snapshots:**  
Sony's new Sound Mavica with player, disc and remote control.

## CES' new temptations

For a brief period this winter the biggest show in Las Vegas was the lavish new Mirage Hotel, a glitter dome boasting tigers in the lobby and a flame-spewing, traffic-stopping volcano outside the entrance. Then the Consumer Electronics Show opened at the city convention center and 70,000 audio/video buyers, sellers and gawkers swept past the volcano toward its glitzy displays of electronic goods. The show, which ended as this issue went to press, offered plenty of exciting new products and prototypes. We'll provide complete coverage next month, but here's a fast, first look.

More than a few showgoers lingered at the Mirage, which hosted the show's newest attraction, an area devoted to home theater products in recognition of the growing trend toward integrating top components with the rooms in which they'll be used. In video, a handful of giant, new screens stood out from the crowd, particularly a 120-inch rear-screen projection TV due in May from Mitsubishi. Dealers will custom install the VS-12001 mega-monitor so its sixty-eight-foot screen mounts flush with interior walls. The cost is approximately \$20,000.

At the other end of the viewing spectrum, Sharp and Casio showed several interesting tiny TV sets, including, from Casio, the TV-9000, due in June, that includes a unique computer-like calendar (with date and time features) good through the next century.

LaserVision, meanwhile, shows growing signs of strength. Panasonic will

introduce its first laserdisc players, the LX-1000 and the LX-200, in June, as will NEC with the LD-2000. All are combi players. Pioneer is adding a unique sing-along karaoke feature to its latest combi player, the CLD-V700.

The most unique camera feature belongs to Sony's newest Mavica, which brings audio to still video photography. Thanks to a built-in microphone augmented by an audio jack, the Sound Mavica gives users the option of shooting 50 standard still video snapshots per disc or 25 shots with up to ten seconds of audio each.

In camcorders, look for Sharp's VL-  
*continued on page 29*

## Contest deadline

Time's running out to enter the Video Magazine/Scotch Videocassette Vacation Contest. Send us a videotape of your vacation postmarked by April 2 and you may win a trip to Europe and Photokina, the giant video and photographic fair held biannually in Cologne, West Germany.

This is a golden opportunity to see how your videomaking talents stack up against those of other Video Magazine readers. Entries must be on videotape, not film, in any half-inch or 8mm format. They may be any length, but should not exceed 30 minutes, and any and all vacations are suitable subjects. Entrants must be U.S. residents and at least 21 years of age. For complete contest rules and other prizes, see the December '89 issue or contact Video Magazine.





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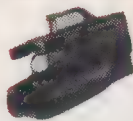
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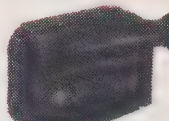
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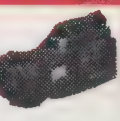
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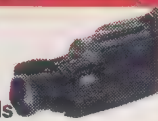
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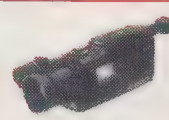
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# GAZETTE

## Steve Martin's kid stuff

For his starring role as a father of three in Ron Howard's serious comedy *Parenthood*, Steve Martin had little first-hand experience upon which to draw—the ever-popular comedian-turned-actor has no children of his own.

**Over Easy:** Steve Martin learned to handle kids while filming Ron Howard's *Parenthood*.



"I was a little afraid of kids," Martin says, "because I didn't know what they were. And I was cautious about getting to know the kids I'd be working with because I knew rapport was very important. I thought the worst thing I could do was rush in with a big face and try to make them love me. I tried to hold back so they'd just want to talk to me."

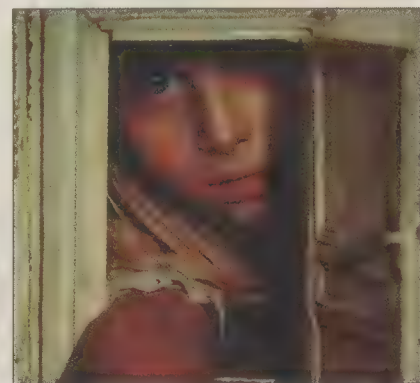
Martin soon discovered his fears were unwarranted. "I found the kids to be very emotional, trusting, lively, curious—all basically good things. And at this age [less than 10 years], unselfish." Did the experience inspire him to join the ranks of blissfully happy parents? "Not really," Martin admits. "Maybe if I could have them like I did on the set—from eight in the morning to seven at night, with weekends off."

Now that Martin's lengthy resume includes critically acclaimed performances in films like *Pennies From Heaven* and *Roxanne*, one might expect the actor to feel at ease with his own big-screen presence. Not so, says Martin. "I have a pretty tough time watching myself. I can watch a particular scene, but I can't evaluate myself at all. When I saw a rough cut of *Parenthood*, I said, 'God, everyone is fabulous but me.' Then I thought, 'Wait a minute, that can't be true. Everyone else is fabulous, I must be okay too.'"

—Kenneth Korman

## A new audience for First Run feature films

Looking to add spice to your viewing diet? First Run Features, the nation's largest theatrical distributor of independent films, has entered the video fray in earnest with a new collection of unusual



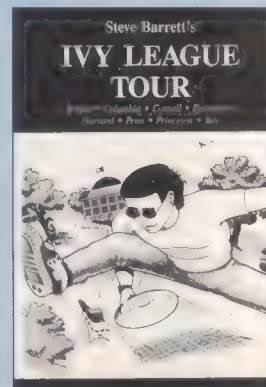
**Child's Play:** Kristyna Kohoutova has the title role in Jan Svankmajer's surreal feature film, *Alice*.

films on tape. For over a year, First Run has sold cassettes of some of its highly specialized titles (many with Jewish and Catholic themes) largely through direct mail. But the company recently added

## Video Flashes

**School Daze.** Thanks to New Jersey-based writer/director Steve Barrett, those considering an Ivy League education can now get inside information on all eight schools without leaving the comfort of their living rooms. Camcorder in hand, Barrett traveled to each campus, picking students at random for interviews about their daily lives. The result is *Steve Barrett's Ivy League Tour* (\$39.95), a two-hour videocassette that also includes the filmmaker's own perceptions of life in the academic fast lane. For further information, write to Campus Video, P.O. Box 4156, Brainy Boro Station, Metuchen, NJ 09940, or call 800-242-IVY-L.

**Blood and Guts.** Ever wondered if all those shoot-'em-up video games are warping your kids into gun-toting



**Cassette Course:** The easy way to explore the Ivy League schools.



many well-known features to its list. First Run's distribution has also improved—with a little luck, you can find these tapes at your local video store.

Among the current titles are Ross McElwee's hilariously quirky *Sherman's March*, which enjoyed a healthy art-house run of more than three years; Rosa Von Praunheim's *Anita: Dances of Vice*, a weird, witty descent into the netherworld of the Weimar Republic; Czech animation master Jan Svankmajer's *Alice*; and *The Mozart Brothers*, an operatic comedy by Suzanne Osten.

First Run president Seymour Wishman has long maintained that the audience for his company's films prefers a big-screen presentation. However, the rise of the VCR has led to significant changes in the way independent films must be marketed, and First Run plans to release additional titles on cassette. For a free catalogue, write First Run Features, 153 Waverly Place, New York, NY 10014.

—Melissa Pierson

## 'Uno mas' in high definition

What becomes a legend most? High-definition television, in the case of Sugar Ray Leonard and Roberto Duran. The only thing that shined in their sluggish



No Mas, Por Favor: Sugar Ray Leonard (left) and Roberto Duran's lackluster fight was seen in HDTV.

"uno mas" mismatch was a precedent-setting closed-circuit broadcast. Video ringsiders shared the fantasy in a half-dozen U.S. and Canadian cities, including New York, Miami and Toronto.

The fight was the first live HDTV transmission of a commercial sports event and, on screen at least, the fighters never looked better. In Manhattan's Jacob Javits Convention Center about 2,000 viewers, seated before seven HDTV screens ranging up to 20 feet in size, praised the crisp, seamless quality of the picture while panning the low-contact rounds.

The telecast was produced by NHK

Enterprises, U.S.A. and HDTV Sports, a joint venture of Zbig Vision, a New York HDTV studio, and the Platinum Sports Network. While it doesn't expect to earn a profit from the Leonard/Duran fight (despite ticket prices about twice those for a standard closed-circuit bout), Platinum Sports believes it gained a valuable beachhead in HDTV sports programming. It's involved in negotiations for additional fights as well as horse races (which it would like to feed to Las Vegas sports books), and is looking into the HDTV potential of pro football and other sports.

—Stan Pinkwas

zombies? Because the National Coalition on Television Violence believes these games pose a serious threat, it has rated the violence quotient and potential for harm of 176 Nintendo-licensed cartridges. Eight categories were established, ranging from G ("games lacking violent content") to XUnfit ("hunt-to-kill themes often involving revenge"). The coalition found that only 20 percent of the games are suitable for kids. For a complete list of the ratings, send \$1.00 for postage and handling to NCTV, P.O. Box 2157, Champaign, IL 61824.

**Family Business.** New York's Newhouse Center for Contemporary Art wants to put your family on display. The center is calling for submissions of homemade videos for an upcoming exhibit "dealing with basic family histories from varied socio/ethnic backgrounds." VHS, Beta and 8mm tapes (as well as 16mm film) of your family "doing just about anything, for any length of time" are now being accepted. Video artist John Sanborn will curate the exhibit. Send those embarrassing tapes to Family Stories, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, 1000 Richmond Terrace,

Staten Island, NY 10301.

**Paik to the Future.** Seminal video artist Nam June Paik is back with one of his most startling creations. His wall-sized "Fin de Siecle II," on view at New York City's Whitney Museum of American Art, generates a rapidly changing video collage using more than 200 TV sets run by a bank of hidden computers.



Set Piece:

Detail from Nam June Paik's "Fin de Siecle II."

BOXERS: LEE WATKIN/AMMA-LANSON



## James Coburn, secret agent

After playing solid supporting roles in such memorable films as *The Magnificent Seven* and *The Great Escape*, James Coburn was suddenly thrust to stardom in 1966 when cast as a suave super agent in the James Bond spoof *Our Man Flint*.

Recently released on videocassette (along with its sequel, *In Like Flint*) by CBS/Fox, the film finds the hero battling an evil organization planning to take over the world by regulating the weather. "What we wanted to show in the first film was that Flint was the antithesis of Bond," Coburn explains. "After all, Bond was in bondage to the British government. We wanted to make Flint his own man."

After witnessing the film's tremendous success at the box office, 20th Century Fox quickly ordered a sequel. Shooting began before the script was



**The 'In' Crowd:** James Coburn and Jean Hale spoof the secret-agent genre in the 1967 *In Like Flint*.

near completion. "We had to improvise and shoot fast, but that was the fun of it," Coburn says. "Luckily, we had a great group of team players."

Coburn claims that many of the films' best bits were developed spontaneously by the cast and crew; others happened completely by accident. One such moment occurred after Flint was suddenly attacked in a men's room, according to Coburn. "I jumped up and kicked the poor guy and a roll of toilet paper flew up in the air and slowly floated down," he says. "It was an accident, but it worked on screen and it still gets a big laugh." —Lowell Goldman

## Video Bookshelf



It's time to update your shelves with the latest guides to videocassettes. More new reference works are angling for space atop your television set than ever before.

HBO's *Guide to Movies on Videocassette and Cable TV* (Perennial, \$10.95) describes over 5,000 titles—not much of a match for books like Leonard Maltin's *TV Movies and Video Guide*, which reviews some 18,000 films. But the HBO Guide does include a few useful innovations. Each movie has been screened for potentially offensive material such as nudity, violence and explicit language, so parents can easily find out whether a movie is appropriate for the kiddies without relying solely on the MPAA's amorphous rating system. As usual, movies are rated on a star system. But the stars are based on the opinions of randomly selected HBO viewers rather than critics. This populist approach leads to some odd judgments—any book that gives *Top Gun* five stars or claims that *About Last Night* is as good as *Rain Man* is a little dubious.

*The Phantom's Ultimate Video Guide* (Dell, \$12.95), by the Phantom of the Movies, the New York Daily News' redoubtable B-movie critic, takes a more idiosyncratic approach. The Phantom gleefully wallows in the things deemed objectionable by HBO's "critics": violence, gore, gratuitous nudity and sleaze. Flicks that rate on the top of the Phantom's four-star scale include *Blue Velvet*, *RoboCop* and *The Terminator* ("possibly the best genre movie ever made," it says here). If this is your cup of tea (you know who you are), the Phantom is as knowledgeable a companion as you could want.

Tom Wiener's *The Book of Video Lists* (Madison, \$10.95) is an odd little creation. The book's first half consists of some 500 lists of movies with titles like "Sword & Sorcery Fantasies," "Fish Out of Water" and "For a Good Cry." Various performers and directors earn lists all their own. The second half of the book offers thumbnail descriptions of all the listed movies, sans critical commentary. I'm not sure how useful this sort of thing would be to renters—I can't imagine thinking, "Hmm, I'd like to see something in the 'Future Wars Against Dictators' genre tonight"—and, more disappointingly, this book just isn't much fun to read.

As more and more videophiles are discovering, the camcorder is a powerful tool for documenting family events and history. *The Grandparent's Video Interview Kit* (\$29.95) is designed to help you create a 60- to 90-minute interview. Separate pamphlets offer suggestions for setting up and producing the tape, operating the camera and conducting the interview. A well-structured script of interview questions is also provided, along with solid advice on how to make the subject most comfortable. If you've wanted to use your camcorder to create an oral history but have been nervous about just how to proceed, this kit will help you make a professional-looking production. Also available is *The Child's Annual Interview Kit*. (Living Family Albums, 25935 Detroit Rd., Suite 294, Westlake, OH 44145.)

—Lou Kesten



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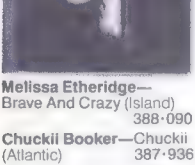
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**Sawyer Brown**—"Boy's Are Back" (Capitol) 385-419

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**Neil Young**—Freedom (Reprise) 388-132

**Lou Gramm**—Long Hard Look (Atlantic) 388-108

**Loudness**—Soldier Of Fortune (Atco) 388-082

**George Clinton**—The Cinderella Theory (Paisley Park) 387-134

**Dave Edmunds**—Closer To The Flame (Capitol) 387-126

**The Beach Boys**—Still Cruising (Capitol) 387-092

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**Babyface**—Tender Love (Epic) 386-177

**Marshall Crenshaw**—Good Evening (Warner Bros.) 386-110

**Don Henley**—The End Of The Innocence (Geffen) 383-802

**Stephanie Mills**—Home (MCA) 386-342

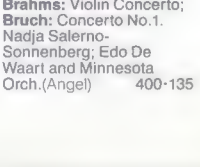
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**Erasure**—Wild! (Reprise/Sire) 400-820

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**Warrant**—Dirty Rotten Filthy Stinking Rich (Columbia) 379-644

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**Harry Connick, Jr.**—When Harry Met Sally—Original Soundtrack (Columbia) 386-821

**Madonna**—Like A Prayer (Sire) 379-594

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**Billy Joel**—Storm Front (Columbia) 387-902

**Cyndi Lauper**—A Night To Remember (Epic) 377-887

**Debbie Gibson**—Electric Youth (Atlantic) 377-275

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**U2**—Rattle And Hum (Island) 374-017

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**Dan Hill**—Real Love (Columbia) 383-380

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**Law And Order**—Guilty Of Innocence (MCA) 403-469

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**Michael Cooper**—Just What I Like (Reprise) 389-122

**George Harrison**—Best Of Dark Horse 1976-1989 (Dark Horse) 402-594

**Joe Satriani**—Surfing With The Alien (Relativity) 387-969

**Evelyn "Champagne" King**—The Girl Next Door (EMI) 402-032

**XYZ** (Enigma) 402-024

**Lenny Kravitz**—Let Love Rule (Virgin) 401-893

**Do The Right Thing**—Original Sound Track Featuring: Branford Marsalis (Columbia) 401-117

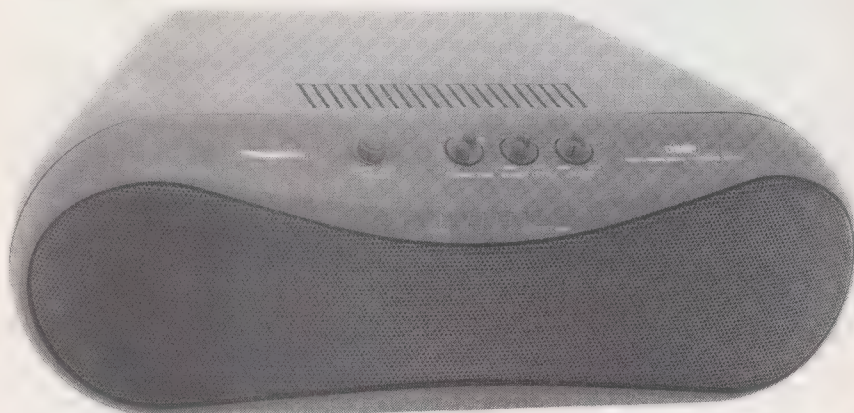
**Jason & The Scorchers**—Thunder And Fire (A&M) 389-080

**Carpenters**—Lovelines (A&M) 388-942



EDITED BY BRENT BUTTERWORTH

## NEW PRODUCTS



### Panasonic simplifies surround sound

Panasonic's SY-DS1 Digital Signal Sound Processor offers surround sound-type audio effects without complicated wiring. The unit is designed to sit on top of a TV. Its chassis contains two speakers, an amplifier and digital delay circuitry. Controls for volume, reverb time and effect level permit modification of the surround effects.

The unit runs on 120 VAC, and includes RCA-type jacks for connection to TV sets, VCRs and stereo systems.

**Price:** \$250.

For additional information, circle No. 143 on Reader Service Card.



### Tuner feeds projection TVs

JBL Video's TC-1 Tuner/Controller allows projection TV owners to view broadcast or cable signals without using a VCR tuner. The tuner features S-video, standard video and RF inputs and outputs, as well as RGB outputs to drive most video projectors.

Other features include universal remote control, MTS/SAP, onscreen audio and video control, variable level audio output and picture-in-picture.

**Price:** \$995.

For additional information, circle No. 144 on Reader Service Card.

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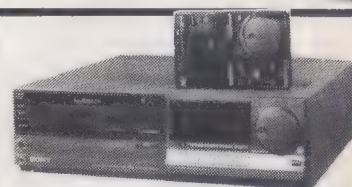
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## NEW PRODUCTS



### Nine-inch TV sports onscreen controls

RCA's nine-inch E09525 ColorTrak portable TV features onscreen control of video, audio, clock and sleep timer. The set hangs from a swivel bracket for mounting under cabinets, and includes a 24-button remote.

The E09525 tunes in up to 147 channels and has automatic programming, a sun shield to reduce glare and a DC car cord. The TV comes in black or white and is available with or without the hanging bracket.

Prices: \$289 with bracket, \$269 without.

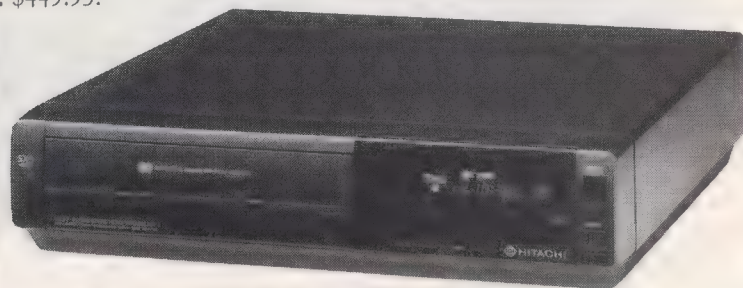
For additional information, circle No. 145 on Reader Service Card.

### Hitachi VCR offers editing features

Hitachi's HQ VT-M137A includes a flying erase head and a synchro edit function. The deck's Video Brain remote runs two Hitachi VCRs at once for editing at a distance. Quick tape loading and a VHS Index Search System (VISS), which locates specific segments of a recording, help make editing easier.

The deck also creates titles and records the date in three different font sizes. A 36-page onscreen manual leads a user through the unit's operating steps.

Price: \$449.95.



For additional information, circle No. 146 on Reader Service Card.

### Turntables let TVs swivel

Sanus Systems' television turntables and wall mounts allow videophiles to position TVs for optimum viewing. A low-luster black lacquer finish coats the units. The turntables come in three sizes: 12-by-15, 15-by-23 and 20-by-29 inches (models TT15, TT23 and TT29, respectively). The WM15 wall mount accommodates 13-inch TVs weighing up to 45 pounds, and comes in black or white.

Prices: TT15, \$24.99; TT23, \$39.99; TT29, \$74.99; WM15, \$54.99.

For additional information, circle No. 147 on Reader Service Card.

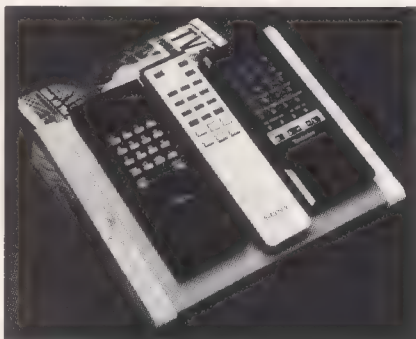


## Contoller lets Amigas run VCRs

Edu-Vid's remote controller plugs into the parallel port of Amiga computers, allowing the user's program to control a VCR or any other infrared remote-controlled device. The unit also detects tones on the video tape (added using a BASIC program supplied with the controller) which can trigger both VCR and computer functions. The package includes a 3-1/2-inch diskette with programming examples.

**Price:** \$180.

For additional information,  
circle no. 157 on Reader Service Card.



## Remote Mate organizes remotes

Brave Innovations' Remote Mate fits up to three remotes. The remotes sit on a loop fabric covering; adhesive-backed hook tabs on the undersides of the remotes hold them in place. Programming guides fit into a no-slip compartment in the front of the unit. The Remote Mate comes in blue, walnut, suede and black.

**Price:** \$19.95.

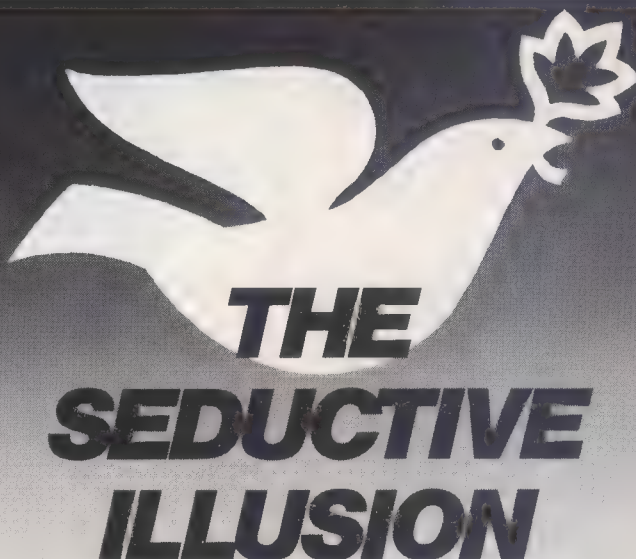
For additional information,  
circle no. 158 on Reader Service Card.

## Surround speakers come in three-pack

Now Hear This' three-pack includes a trio of video-shielded Model Zero speakers. The pack is intended for surround sound users who want to add center and rear speakers. The Model Zero has a two-way design, with a 4-1/2-inch woofer and 3/4-inch tweeter. The manufacturer claims a frequency response of 85 Hertz to 21 kilohertz.

**Price:** \$149 for three speakers.

For additional information,  
circle no. 159 on Reader Service Card.



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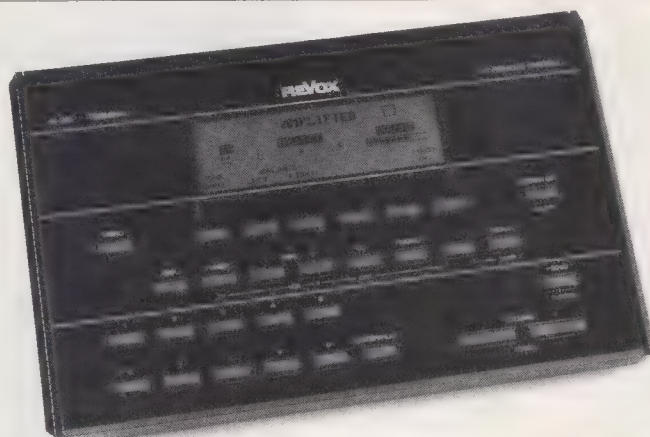
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All prices quoted include manufacturer's standard accessories & U.S. Warranty. All units are factory sealed. Shipping & handling extra. Not responsible for typographical errors. 30 DAY EXCHANGE.

## NEW PRODUCTS



### LCD remote shows button functions

Revox's B210 table-top remote lets the user program six function keys and label them using the alphanumeric display. The labels change for each component. The unit is set to control Revox components and can learn infrared commands from other devices. Four alkaline C cells or an AC adapter power the unit. A memory buffer retains information for roughly 30 seconds when batteries are changed.

**Price:** \$995.

For additional information, circle No. 149 on Reader Service Card.

### JVC lengthens S-VHS-C tape

JVC's ST-C30 Super VHS-Compact videocassette offers recording times of 30 minutes in the SP mode and 90 minutes in the EP mode. The extra-strong Polystone base film makes possible a thinner tape. As a result, more tape can be wound onto the spools. The tape also uses a new binder system.

**Price:** \$17.

For additional information, circle No. 150 on Reader Service Card.



### Cleaner helps maintain Nintendo systems

Game Kleen's video game cleaning kit cleans a system's electrical contacts. It comprises a machine cleaning unit, game cleaning wand, cleaning solution, adhesive pads and lint-free towelette. The manufacturer claims the products remove 98 percent of dirt and dust contaminants.

**Price:** \$14.95.

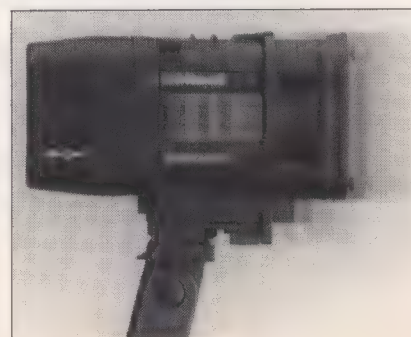
For additional information, circle No. 151 on Reader Service Card.

### Camcorder light adjusts from spot to flood

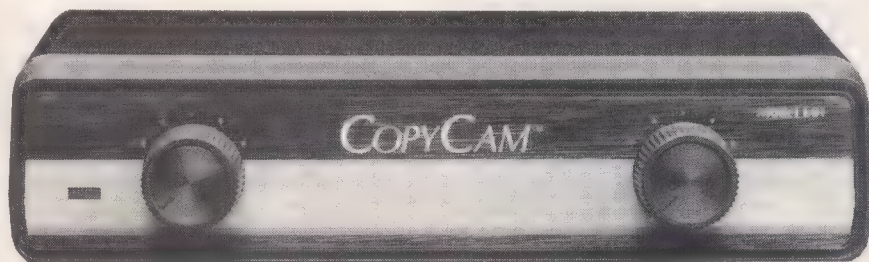
Hahnel's DCZ-100 Zoom Light adjusts from an 18-degree spot to a 57-degree flood pattern. An attached nickel cadmium battery pack powers the 20-watt halogen bulb for up to 20 minutes. The light's drop-out bulb socket is designed for easy bulb replacement. A tilting hand grip and a battery charger come with the light, which mounts on standard camera shoes.

**Price:** \$199.95.

For additional information, circle no. 152 on Reader Service Card.







## Signal enhancer clarifies video and audio

Videolink's CopyCam 601 is designed to improve the playing and dubbing of camcorder tapes. The device boosts weak audio signals, and sharpens pictures by minimizing high-frequency video signal loss when a tape is copied. The CopyCam also adapts mono camcorder audio to stereo VCRs and monitors. Audio volume and video sharpness controls are provided; the package includes all necessary cables.

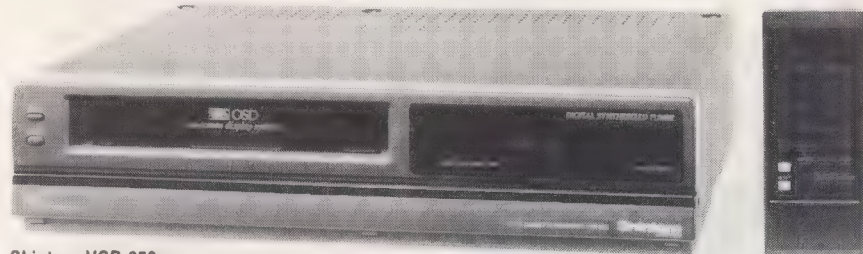
**Price:** \$59.95.

For additional information, circle No. 153 on Reader Service Card.

## Shintom begins selling VCRs

Shintom's VCR-550 and VCR-650 two-head VHS decks feature HQ circuitry. The OEM manufacturer's decks, the first it has sold under its own name, offer automatic play, rewind, replay and eject, plus digital synthesized tuning and remote control. The VCR-650 adds onscreen programming.

**Prices:** VCR-550, \$299.95; VCR-650, \$399.95.



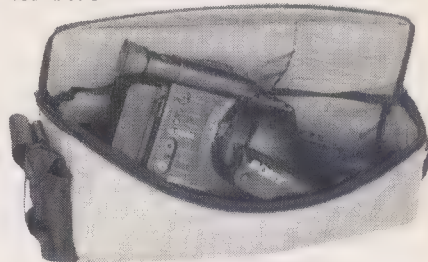
Shintom VCR-650

For additional information, circle No. 154 on Reader Service Card.

## Camcorder case fits minicams

Tokina's Camjackets come in two sizes: one for standard 8mm camcorders and another for the Sony TR-5. The bags are made from Cordura nylon. Each features a separate interior elastic accessory pouch and an 18-inch nylon strap. The TR-5 version has belt loops so it can be worn around the waist.

**Prices:** \$59 for standard 8mm, \$49 for TR-5.



For additional information, circle no. 155 on Reader Service Card.

## Lock prevents use of VHS VCRs

Jasco's HE + VCR Lock fits into the cassette slot of VHS VCRs, preventing use of the VCR by children. The lock also keeps foreign objects out of the slot, protecting the deck's internal components from damage. A key lock on the device's front secures and releases it.

**Price:** \$15.99.

For additional information, circle no. 156 on Reader Service Card.

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# TECHNICALLY SPEAKING

## Spelling out television's alphabet soup

BY LAWRENCE B. JOHNSON

It's time to define TV terms. Amid the technological babble over HDTV, IDTV, ACTV, EDTV and ATV, there's a need to shake out the, uh, BSTV. In the murky pre-dawn of something called high-definition television, what most consumers would like to see is a good, simple definition of television as it is and will be.

"Are we educating the customer or just creating more confusion?" asks one Midwestern retailer. "People don't know what to think. They're looking at IDTV and thinking HDTV." So what does the industry—and, I fear, the video press—do to clear away the fog? It blows in more fog, with nonsense terms like EDTV and ATV, for extended-definition and advanced TV.

Yet video's glossary of acronyms is

expanding rapidly as scientists barrage the familiar TV set with new technologies. And anyone intending to play or just follow the technical name game needs to know who's on first. If you're planning to buy a high-quality TV set, you're definitely going to encounter the new language of TV. Here's what some key terms really mean.

The initial term to attend to is *high-resolution* TV. This broad but purposeful phrase refers to video monitors that offer better picture resolution than the 330 horizontal lines of broadcast TV signals. This level of quality covers the performance of older VCRs, but can't deliver the 400 lines of resolution offered by Super VHS tape, the 425 lines of video-discs or the 500 lines of ED (extended definition) Beta.

Such high-resolution sources are recorded at very high frequencies. To match this level of performance on play-

back, top new monitors are equipped with wide-band video amplifiers. High-resolution monitors also come with S-video connectors, five-pin terminals that match similar jacks on high-performance components. This permits the separation of luminance (brightness) and chrominance (color) signals which reduces aberrations, or *artifacts*, in the picture—things like color bleeding and dot patterns.

Before plunging ahead, let's pause here to blow off a couple of specious terms: EDTV and ATV. The former should not be confused with Sony's proprietary (and meaningful) ED Beta format. A brief survey of retailers and manufacturers made it pretty clear that EDTV is pure jargon, a flimsy allusion to "extended definition" in some generic sense but essentially just lumber. Industry insiders were at a loss to define EDTV precisely. Like ATV, it seems to refer to anything between current high-resolution analog monitors and the digital technology of improved- and high-definition (IDTV and HDTV).

In short, the next time somebody blows this smoke at you, wave it off and ask him to spell out exactly what he's talking about. It could turn out to be IDTV.

Improved-definition TV is where television design starts pushing into some bold new technology. Unlike HDTV, a completely new approach that probably won't enter our lives until at least mid-decade, IDTV has just arrived on the scene from such leading-edge producers as Sony and Philips.

IDTV applies digital techniques to break through an inherent limitation in television broadcasting as it was standardized by the National Television System Committee (NTSC) in the 1940s and '50s. A TV picture, as we know it, consists of 525 scan lines and changes at a rate of 30 frames per second. In fact, however, each frame appears in a sequence of two meshing (or interlacing) fields of 262.5 scan lines each.

An electron gun at the rear of a TV tube shoots the two fields every sixtieth





of a second; two of the fields must converge (again, interlace) to form a single frame on the TV screen. The more precise this interlacing, the better the picture looks. Imperfect matchups of the two fields produce visible, and annoying, scan lines. The prime objective of IDTV is to eliminate this annoyance by dispensing with interlacing.

Two digital methods have been used. One stores the first field in memory until the second field comes up, then joins the two together. This eliminates scan lines, but also has resulted in some odd time-lag effects. A more sophisticated technique, developed by Philips and applied in its first IDTV sets, actually adds synthetic (or filler) scanning lines to those that are broadcast. By constantly sampling pixels on the screen, together with dots occurring one-sixtieth of a second before, it synthesizes new image data, to improve the apparent resolution.

But that's not the only advantage of IDTV. A digital comb filter improves color and brightness separation to achieve a still-sharper picture, and digital video noise reduction alleviates graininess and boosts the signal in weak reception areas.

The computer capacity required for all these simultaneous operations is tremendous—about 2.5 megabytes (more than most personal computers start with) according to Paul Fredrickson, director of marketing and merchandising for Philips Consumer Electronics.

Complex and costly to develop, IDTV has arrived bearing a hefty price tag. NEC's 52-inch ID-5282 rear-projection TV sells for \$5,700, while Sony's

KV-27FX10, a 27-inch table model, is priced at \$4,000. But the prices are modest compared with the financial jolt expected to accompany the first manifestation of HDTV.

The present paradox of high-definition TV is that no one can define it, at least not in simple, practical terms that are easy to grasp. This is partly because HDTV is still something of a moving target as dozens of companies here, in Japan and in Europe struggle to bring it into existence. We do know it means starting up a whole new ball game. If we think of the NTSC, PAL and SECAM systems as baseball leagues, the problem facing HDTV's creators is how to introduce a fourth, more powerful league designed to play by somewhat different rules without harming the other three; indeed, with the cooperation of the three older league's proprietors.

In general, we can say that HDTV is applied in the marketplace to systems exhibiting at least 1,000 lines of horizontal resolution. Only Japan has an HDTV network going, and only on a limited basis. Even by optimistic forecasts, it will be several years before any HDTV sets become available in the United States, and several more years before there's much to watch in HDTV.

In its pure form—as, for example, the limited system begun in Japan—HDTV is incompatible with the NTSC broadcast and reception system. This means conversion to HDTV would require all new transmission equipment—and a new, specially designed television in the place of every existing TV set. But the Federal Communications Commis-

sion isn't very keen about this idea, and has opened the bidding for a hybrid HDTV system that would be fully compatible with every TV set.

Perhaps the most conspicuous change HDTV will bring is to the shape, or aspect ratio, of the television screen. Current TV presents a picture with a width-to-height ratio of approximately 4:3. HDTV would shift the ratio to 16:9, a shape nearly twice as wide as it is high. This is much more like the picture we experience at the movies.

A major complication facing HDTV is that high-definition, wide-screen, super-sounding transmissions seem to take up more than the 6 megahertz of broadcast spectrum granted each TV station by the FCC. Experiments in Japan, where HDTV development is well ahead of efforts in this country, suggest that a 9 MHz band would be ideal.

Undaunted, several research teams have submitted compromise HDTV proposals to the FCC. Among them is a system known as Advanced Compatible TV, which is being developed jointly by NBC, the David Sarnoff Research Center and Thomson Consumer Electronics. ACTV promises extra resolution, a wide screen and compatibility with current televisions. Its sponsors propose introducing it in two stages, dubbed ACTV-I and ACTV-II, with the latter providing a thoroughly high-definition picture. But for now, it's just one of many systems competing for FCC and consumer approval. And all that's really clear is we'll be living with the consequences of whichever system comes out a winner for a long, long time. ■

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# AUDIO INPUT

## Surround sound catches a digital wave

BY IVAN BERGER

Whether classical or pop, opera or rock, the range of musical performances on video is broadening constantly. And today's sophisticated audio/video systems are capable of reproducing those performances in superb high fidelity. But the clean sound and full frequency response from even the best system can't make a listener feel as if he or she is in Carnegie Hall, the Mormon Tabernacle, Westminster Abbey—or wherever the musical performance took place. The total immersion, surround-sound illusion requires spatial information that conventional audio components are simply not equipped to provide.

Now, however, several manufacturers are taking advantage of digital technology to overcome those limitations and to put you in the best musical seat in the house. It's a goal audio engineers have been trying to reach for years. The advent of stereo took us part way there. With it, we can sense width, a bit of depth—sometimes even a bit of height—in the space ahead of us, but we hear nothing from behind or to our sides. At best, it's like having our listening room in the performance space, not like sitting in that space ourselves.

Quadraphonic, or four-channel, surround was another effort to put us in the concert seat, re-creating side and/or rear hall sounds through extra speakers. Unfortunately, the effect took special recordings. Even worse, those recordings came in several types, each requiring equipment in a different format. For obvious reasons, the concept was stillborn.

What survives from that era is Dolby Surround. Like all four-channel systems, Dolby Surround requires special recordings that have been encoded with rear-channel information. That information is mixed with the front channels in a way that permits it to be extricated using a special matrix decoder. Listeners

*Ivan Berger is Technical Editor of Audio Magazine and co-author of The New Sound of Stereo (Plume).*

without Dolby surround equipment will hear all front and rear sounds, but the sounds will be mixed together.

This may be fine for movies, sports and other non-music programs, but it doesn't transport those viewing (and listening to) music video cassettes and discs into the performance space. The ideal system would be one that could re-create the surround illusion as four-channel did, but without the need for special recordings.

Enter digital technology, which has made such a system—or something very close to it—possible. Depending on the

type of surface. By feeding delayed versions of the stereo signal to side and rear speakers in your listening room and altering the frequency balance of the delayed signals, digital processors can simulate virtually any acoustical environment.

Yamaha and JVC have measured specific performance spaces around the world, using three-dimensional microphone arrays to capture sonic reflections and computers to analyze them. Processors made by both store in digital memory the basic patterns of these spaces—concert halls, cathedrals,



**Soundscapes:** Yamaha's DSP-3000 (top) and JVC's XP-A1010 realistically re-create acoustic environments.

manufacturer, it goes under a variety of names. Yamaha calls its system a Digital Sound Field Processor, JVC uses Digital Acoustics Processor, Lexicon prefers Digital Audio Environment Processor, Sony likes Digital Sound Processor, and so on.

They all aim to re-create the sound field of a performance space—not just direct sound from the performers (which you already get from your stereo speakers), but reflections from the walls, the floor, and the ceiling, as well. The nature of those reflections depends on the size and shape of the space, the flatness or complexity of the surfaces, the materials the surfaces are made from and the rigidity of wall and ceiling panels.

The reflections are all delayed versions of the original signal, with their frequency balance changed according to

churches, jazz clubs, stadiums, opera houses, recital halls, discotheques, gymnasiums, lofts, movie theaters and so on.

Lexicon's processors are based on more general studies of performance-hall acoustics, and Sony's Digital Surround Processor, which is more oriented toward Dolby Surround, features some generalized settings which are not specific to any kind of space. With any of these processors, once a space has been selected, it can be tailored to suit individual tastes by adjusting such parameters as delay time, low- and high-frequency balance and surround levels.

It's possible to build a spatial simulator without using digital technology. But it would be difficult to make it simulate a wide range of spaces and probably impossible to make it accurately simulate specific spaces. With digital signals,



however, much of this can be done by computer, allowing reflection patterns to be calculated before they're generated from the original signal.

Doing it digitally also keeps a signal relatively clean as it's being manipulated. Analog methods of delaying signals and altering frequency balance add small amounts of noise and distortion.

If the signal is already digital (as output from many CD players can be), the signal can be manipulated with only one conversion process. Even Dolby Surround processing (still commonly done by analog means) results in cleaner sound, due to more accurate signal steering.

In the next few years, most audio signal processing—not just surround—will be digital. Stay tuned for details. ■

## LATE NEWS

*continued from page 14*

L285 VHS model, due about May, which will feature a one-inch color LCD viewfinder, in addition to a 12x zoom lens. In 8mm, look for a series of upgraded 8mm camcorders from Canon, including the A1 Mark II, a Hi8 version of last year's inventive A1 model. Toshiba is extending its 3-D feature to VHS-C with the new SK-3D7, while Sanyo brings "fuzzy logic" to home video with the 8mm FVC-S2, a computer enhancement that increases the responsiveness of the autofocus zoom lens.

Exotic prototypes were on hand to refresh the imagination of gear-weary showgoers. Among the most unusual was Mitsubishi's "software tower," an imposing 250-disc combi player encased in a black cabinet with dark glass doors. Sanyo turned eyes with a flat LCD TV set that actually fits inside a small ring-binder notebook. Philips put a series of color LCD monitors into a futuristic concept car: two TV sets for rear-seat passengers, and a trio on the dashboard to serve as electronic rear-view mirrors. However, Sharp took flat-screen honors with a startlingly clear 14-inch LCD screen mounted in a laptop chassis.

Sharp also displayed the most intriguing new VCR, a nine-head VHS model in its Optonica line that we may see early next year. Four of the heads are devoted to bringing the quality of tapes recorded at the EP speed to those recorded at SP. The deck has one other unique feature—a built-in head cleaner that swabs the deck on every pass: a feature we only recently wished VCR makers would add ("Dream Machine for the '90s," Jan. '90). ■

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## STATE OF THE ART

# Q & A

BY RODERICK WOODCOCK

### Switch hitters

**Q** I have several devices connected to my TV set, each of which uses either channel 3 or 4, meaning only two can be connected at the same time. Is there any inexpensive product that can convert these to other channels, so I would not have to rewire my system so often?

Paul Clarkson  
Bellaire, Texas

**A** A few years ago, several "RF" switchers were available that were designed to overcome just this sort of problem: allowing you to connect more than one product to your TV through one channel. Most are now discontinued, perhaps because people with elaborate systems are replacing their RF-only TV sets with monitors/receivers that offer a bank of audio/video input sockets.

One product that's still available is the Channel Plus distribution system, which converts several RF or audio/video inputs into UHF outputs, for separate reception of each device on an unused UHF channel. Among dealers carrying it is DBS, Inc. of Ventura, California; 800-327-0046.

### Safe at any speed

**Q** If I record a program using the SP speed, is there less wear on the video heads than if I use the EP speed? Or does it make any difference at all?

John Dedo  
Redord, Mich.

**A** It makes no difference. Even if you never use the SP (or EP) speed, both sets of heads wear equally, since they all contact the surface of the tape at the same time. The same goes for the

hi-fi audio heads on hi-fi VHS VCRs. Regardless of the number of heads that may be found on a head drum (some camcorders have as many as 13), if one or more becomes damaged they are all replaced at the same time. In fact, a new upper video drum assembly is about the most expensive VCR repair. It can run well over \$200 for some machines, including the cost of the labor.

### Tapes in drydock

**Q** I have several VHS tapes that were damaged by water while stored in a basement. Now there's mildew on the tapes, inside the cassettes. Is there any way to clean it off?

Edwin Clements  
Winston-Salem, N.C.

**A** This depends on the extent of the damage, but recovering the information from such tapes can be very time-consuming. You'll have to decide whether it's worth the effort. First clean the exterior of each cassette, prior to taking it apart. Next, remove the five or six screws on the bottom (the exact number varies) and lift the top half of the shell off the bottom, slitting the spine label down the middle if necessary.

Cleaning the tape first requires closely inspecting it by slowly winding it from reel to reel. A VCR winds tape much too fast for this task. You may be able to slow down a tape rewinder by using a low power AC adapter. Several combination "cleaner/rewinders" (which I would never use to clean an undamaged tape) are on the market. They might prove useful in this case, since they wind tape around chamois posts that would help remove the mildew. Depending on the extent of the damage, you may have to stop frequently to clean off the accumulated crud.

Once the tapes are cleaned to your satisfaction (the oxide side facing out is more critical than the back side), try playing one in an old, cheap but usable VCR. If you get an acceptable picture, dub the contents to brand new tapes. Expect the process to take a lot of work, perhaps more than the tapes are really worth.

Video Magazine welcomes your questions. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. All letters may be edited for clarity and space. Address queries to Q & A, Video Magazine, 460 West 34 Street, New York, NY 10001.



## Flicker-free film dubs

**Q** I've made videotape copies of many 8mm and 16mm movies, using a box with a ground glass and a mirror. The results are pretty good, but I always get a flicker when the tape is viewed. I know this is a result of the different frame rates movies and tapes use. Do you think anyone will ever make a home VCR that will make copies without this flicker?

William C. Eberhart  
Trevett, Maine

**A** Several projector manufacturers, including Elmo, already make projectors that accomplish flickerless transfers. Professional telecine projectors sold to TV stations do the same thing, mostly for 16mm film. They eliminate the flicker by holding the film in the gate for different intervals, so that one movie frame gets recorded as two video fields, while the next one is treated as three video fields. Thus, a 24 frames-per-second movie equals 60 video fields, and the flicker disappears.

About ten years ago, Kodak manufactured an inexpensive "flying spot scanner" that turned Super 8 film into flicker-free video images. It's unlikely Kodak will bring this device back, but if you can locate one, it works great. The reason most of the gadgets now being sold for home film-to-tape transfers are not flicker-proof is that usually they're used for only one project. Once a buyer's home movies are transferred to tape, the device is no longer needed, so few people are willing to spend a lot for the converter. Professional transfer houses, on the other hand, need to carry out this service regularly and can afford the higher cost of better film-to-video transfer equipment.

## Current affairs

**Q** In an earlier issue, you claimed that it would be all right to use a Japanese domestic VCR in the U.S. A friend bought some Nintendo games in Singapore that burned out when he put them in his U.S. Nintendo machine. He was told that the current is stronger here than in the Orient and that any appliances sold here must be made for our system. Shouldn't this also apply to VCRs in the U.S.?

Bill Mohollen  
Philadelphia, Pa.

**A** The current used for AC-operated products varies considerably around the world, and manufacturers have begun only recently to market models that

automatically adjust to these differences. Many of the rechargers now sold for Sony and Matsushita camcorders, for example, automatically configure themselves to the local voltage, although it's often necessary to modify the blade-type plug for the pin-type outlets used overseas.

U.S.-bound VCRs (and video games) are usually manufactured to conform to the standard of the country

to which they are exported. Others can be adapted for our system with outboard transformers, such as those made by Calrad (available from larger electrical supply houses).

Japanese VCRs and camcorders also conform to the NTSC video system used here, while those from Europe, where the primary system is PAL, do not. Prospective purchasers on overseas trips should buy with caution. ■

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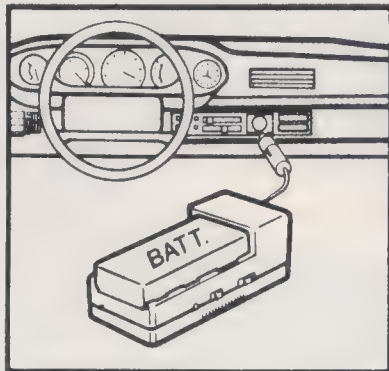
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# VIDEOTESTS

## VIDEOTEST NUMBER 528

### Bang & Olufsen Beovision monitor/ receiver

Bang & Olufsen is renowned for its attention to design—some of its pieces have made it into the permanent collection in the Museum of Modern Art in New York City. So it comes as no surprise that its 26-inch Beovision MX 5000 monitor/receiver looks elegant, as do the matching MS 5000 motorized stand and Beocord VX 5000 Super VHS hi-fi VCR (see accompanying page).

Integral to the system is the concept of coordinating the functions of all the components to respond to a single remote control, the Beolink 1000. These four components are sold together as the Video System 5000, which may in turn be married to a Bang & Olufsen audio system, which the Beolink 1000 can also operate.

The MX 5000 monitor/receiver uses a black matrix picture tube specially produced by RCA for optimum brightness, contrast and resolution. It also features a switchable-mode power supply for a stable picture even when there are wide voltage fluctuations; and proprietary circuitry for enhanced contrast, automatic contrast and "permanent color truth,"—a trio of features grouped under the trade name VisionClear.



#### Head Turner:

The remote from Bang & Olufsen's MX 5000 monitor/receiver controls a motorized stand, allowing a user to adjust the viewing angle from a distance.



All its electronic functions are computer controlled, including tuning and channel memory, picture adjustment, audio/video switching and signal routing. It even allows automatic skip tuning

and re-ordering of channels. The set automatically relays its tuning information to the VCR. It also relays source assignments, clock and recorder sync.

The computer interfaces with

#### Bang & Olufsen MX 5000 Beovision Monitor/Receiver

#### DATA

**Suggested Prices:**  
monitor/receiver—\$1,995;  
CS 5000 stand—\$300;  
system including  
VCR—\$3,990

**Weight:**  
105.8 pounds

**Dimensions (h/w/d):**  
26-1/2 x 25-1/2 x  
18-3/4 inches

**Power Requirements:**  
120 VAC, 60 Hz

**Power Consumption:**  
120 W

**Screen Size:**  
26 inches

**Speaker Size:**  
two 3-inch drivers

**Type of Tuning:**  
frequency synthesis

**Method of Tuning:**  
scan or direct access  
only from remote

**Broadcast Tuning  
Range:**  
2 to 13, 14 to 83

**Cable Tuning Range:**  
125 channels—2 to 13,  
A-5 to A-1, A to W,  
W+1 to W+84

**Remote Control:**  
IR wireless remote  
with buttons for TV,  
link, radio, ABC,  
store, CD, menu, re-  
cord, phono, VCR,  
shift, audio tape, play,  
turn, stop, go to, 10-  
digit keypad, picture,  
AV, sound, volume up,  
volume down, reset,  
mute and off

**VCR 1 connector:**  
21-pin jack with video,  
S-video (Y/C), RGB,  
fast blanking, data and  
audio

**Video/Stereo Audio  
Inputs:**

1 (for VCR 2)—with  
RCA-type pin jacks

**S-Video input:**  
1 (for VCR 2)—with  
RCA-type pin jacks

**Video/Stereo Audio  
Output:**  
1 (for VCR 2)—with  
RCA-type pin jacks

**Video/Stereo Audio  
Tuner Output:**  
21-pin jack to and from  
descrambler

**Auxiliary Stereo Audio  
Output:**  
7-pin in/out two-way

data link

**External Speaker  
Connectors:**  
8-pin jack for active  
speakers, and two 2-pin  
jacks for standard  
speakers

**Internal Audio  
Amplifier Power:**  
2 channels, 5 watts  
RMS per channel

**Accessories:**  
Beolink 1000 remote

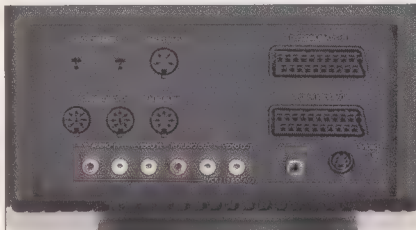
#### RESULTS

**Horiz. Resolution:**  
400+ lines



matching audio components for synchronous operation, and with matching powered speakers through a special Power Link socket, which carries data as well as signals. Separate sockets are provided for conventional unpowered speakers. Connection to the VCR is through a single 21-pin cable that carries audio and video signals plus data.

A single multi-pin connector carries both power and directional information



**The Danish Connection:** The MX 5000's multi-pin jacks permit one-cable hook-up to the VX 5000 VCR.

to the motorized stand, which remembers and returns to a stored direction. This feature lets the TV face forward when it is off but turn to a better viewing angle when the TV is on. Buttons on the remote can turn the set in either direction.

The Beolink 1000 remote comes with the set and has buttons to address many signal sources, such as TV, VCR, radio, CD, phono and audio tape. It lets the TV memory store vital information about how these sources operate and permits signal sharing and mixed source operation, like TV sound through the

*continued on page 83*

## VIDEOTEST NUMBER 529

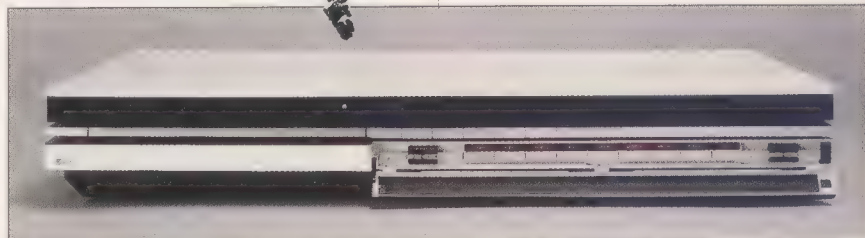
### Bang & Olufsen Beocord S-VHS hi-fi VCR

Bang & Olufsen designed its VX 5000 VCR as part of its Video System 5000. Theoretically, the deck can be used by itself. But since it doesn't even come with a remote sensor (it normally receives commands through a multi-pin cable from the monitor/receiver), few will want to use it outside the Bang & Olufsen system. In fact, the VCR and monitor are so integrated that the monitor uses the digital circuitry and tuner in the VCR to create a picture-in-picture effect.

Among the VX 5000's many features are speed play with sound (although the sound is uncorrected), two-speed search, variable speed slow motion, and

smaller than usual, but it's actually much wider than a standard VCR. Its height is typical of today's small models. An optical illusion creates the deck's tiny appearance—the top is white and the black pedestal slopes steeply inward, hiding the VCR's true height. Bands of black, silver and white give the front panel a sleek look. The camouflaged cassette hatch near the top left spreads across the black and silver bands, while the black area at the top right functions as a display. The only exposed controls are parts of the silver band—buttons for eject, play, rewind, stop, fast forward and power.

The right side of the lower white bar opens to reveal left and right channel sliders for headphone volume and for manual record level. Between the pairs of sliders are buttons with illuminated legends for sound, T-160, source, audio/video, speed, record, HQ off, insert and dub. The pedestal holds a mini stereo-phone jack and a submini microphone jack.



**Not Just a Pretty Face:** Bang & Olufsen's VX 5000 wraps Super-VHS hi-fi video in a sleek chassis.

audio and video dubbing. There's also an HQ off switch, which we don't quite see a use for. The digital circuitry produces still picture with sound, variable speed strobe with sound, multi-picture strobe with sound and multi-program picture search.

Other interesting features include counter number search, index search and track search (which can only be used if the track numbering system was in operation during recording). Track search works somewhat like an automatic VISS for up to 99 tracks. The timer allows you to record eight programs over one year. Almost all the data about using the VCR appears at the bottom of the picture when the system is set up for standard operation.

**Description.** The VX 5000 looks

The rear panel has the power cord, an unswitched AC outlet and a central, ventilated protrusion. At the right of the protrusion sit six recessed F-connectors for RF inputs A, B and C; and outputs 1, 2 and 3. Input C and output 3 are intended for a decoder. The left end of the rear panel holds jacks for S-video input and output, stereo audio input and output, a remote sensor, camera pause and two 21-pin connectors for a cable decoder and the Beovision TV.

**Operation.** The VX 5000 is intended for use as part of the Video System 5000. Stand-alone operation requires purchase of a remote control and plug-in sensor. In the Video System 5000, some operations are exceedingly easy. Pressing V.Tape on the remote not

*continued on page 82*

**Snowiness; S/N,  
Luminance:**  
52.2 dB

**Chroma AM S/N:**  
59.3 dB

**Chroma PM S/N:**  
59 dB

**Screen Brightness:**  
29 footlamberts

**Accuracy of Colors:**  
good

**Audio Frequency  
Response:**  
internal amplifiers—85  
Hz-9 kHz; Power Link  
output—10 Hz-20 kHz,  
+0.8/-0.9 dB

**Audio S/N:**  
RF—58 dB; line—85.6  
dB

**Total Harmonic  
Distortion:**  
0.3%

#### RATINGS

**Picture Quality:**  
fair

**Audio Quality:**  
excellent

**Operational Ease:**  
good

**Overall Performance:**  
good



# VIDEOTESTS



**Faulty Footage Fixer:** Panasonic's PV-4970 VCR includes a flying erase head and synchro edit.

## VIDEOTEST NUMBER 530

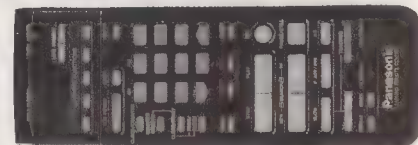
### Panasonic VHS hi-fi VCR

Panasonic's PV-4970 top-of-the-line VHS VCR boasts many special features of interest to video buffs including a flying erase head and a synchro edit terminal. This VCR makes seamless audio and video dubs, but does not have a full insert edit function (used for glitch-free, simultaneous replacement of both video and audio).

Its other major features are all that one might expect of a high-end machine, though no digital effects are included. Special effects include field still,

field frame advance, double fine slow motion, double speed playback and fast search. The first three of these are relatively jitter-free because they are based on single fields rather than frames. Auto tracking, auto operation, VHS index search system and a real-time counter make operation easier, as does one-touch recording (OTR) of selectable length and standby OTR, which delays the start of recording until up to 11:30 p.m. the same day.

The eight-program, one-month timer may be set from the remote control, the bar code wand or the onscreen display. The deck records single, daily or weekly programs with one setting, but not Monday-Friday or partial week programs. The bar codes are on a stiff card; an extra copy is in the manual.



The cable-ready digital quartz tuner has an auto set feature plus add/erase for the programmable scan sequence. Its MTS decoder records mono, SAP I or SAP II on the linear track. As few tuners are equipped to decode SAP II, the deck provides an unusual variety of options.

**Description.** The PV-4970 is a relatively short machine with a standard-size footprint. Touches of gold, silver and red in the legends and logos highlight the deck's black finish. Polished, removable wood panels grace the cabinet's

*continued on page 88*

#### Panasonic PV-4970 VHS VCR

##### DATA

**Suggested Price:**  
\$799

**Weight:** 13.2 pounds

**Dimensions (h/w/d):**  
3-7/8 x 16-1/2 x 13-7/8 inches

**Power Requirements:**  
120 VAC, 60 Hz

**Power Consumption:**  
29 W

**Tape Format:** VHS

**Tape Speeds:**  
SP, LP, SLP

**Play Speed Select:** auto

**Slow Motion:**  
1/5x to 1/60x

**Speed Play:** 2x

**Cue & Review (Search):**  
SP—7x; LP—12x;  
SLP—21x

**Fast Forward/Rewind**  
**Time:** 4 mins. 25 secs.  
for T-120

**Remote Pause:**  
use synchro edit jack

**Remote:**  
IR wireless with use/learn switch; LEDs for learn and error; and buttons for line volume up and down, five learned functions. VCR power, eject, VCR/TV, clock/counter, counter memory, clear/reset.

program clock, recall, a 10-digit keypad, channel up and down, OTR, OTR standby, speed, stop, play, record, re-wind/search, fast forward/search, pause/still, slow, slow speed up and down, frame advance, 2x, tracking up and down, repeat, index, channel memory and add/delete; bar code scanner has a confirmation indicator and buttons for power, check, clear, timer and transmit

**Program Start Locator/Index/Cue:**  
index, auto mark and index search for up to 99 marks in either direction

**Insert Edit:** use record

**Linear Audio:** mono

**Hi-Fi AFM Audio:** stereo

**Tuning Method:**  
frequency synthesis

**Preset Method:**  
auto program plus add/erase from scan sequence

**Broadcast Range:**  
2 to 13, 14 to 69

**Cable Tuning Range:**  
2 to 13, A to W, AA to EEE, A-5 to A-1, 5A, and 69 to 94

**Timer:** 8-program/1-month

**Special Features:**  
flying erase head, still frame, frame advance, counter memory, video and audio dub, AFT, channel lock

**Accessories:**  
remote control with batteries, bar code reader with batteries, antenna cable, synchro edit cord and bar code programming sheet

##### RESULTS

**Horizontal Resolution:**  
240 lines

**Unweighted Video S/N:**  
SP—45.6 dB; LP—41.6 dB; SLP—41.9 dB

**Weighted Video S/N:**  
SP—52.9 dB; LP—51.2 dB; SLP—41.9 dB

**Chroma AM S/N:**  
SP—45 dB; LP—42.1 dB; SLP—39.5 dB

**Chroma PM S/N:**  
SP—38.4 dB; LP—34.2 dB; SLP—37 dB

**Audio Frequency Response:**  
hi-fi—20 Hz-20 kHz, +0.1/-2.5 dB; linear (-3 dB)—50 Hz-10 kHz, SP: 75 Hz-7.5 kHz, LP: 75 Hz-5 kHz, SLP

**Hi-Fi Dynamic Range:**  
88.4 dB

**Linear Audio S/N:**  
42.7 dB

**Audio Distortion:**  
hi-fi—0.4%; linear—1.2%

**RATINGS**  
**Picture Quality:**  
very good for VHS

**Audio Quality:**  
very good

**Operational Ease:**  
very good/excellent

**Overall Performance:**  
very good





**One-Touch Teacher:** The help button on RCA's VR490 VCR calls up an onscreen operating manual.

## VIDEOTEST NUMBER 531

# RCA VHS VCR

Although RCA's newest four-head VCR, model VR490, is not a hi-fi machine, its onscreen operating manual makes it interesting. Pressing the help button on the remote brings up a help menu with seven numbered options: play, record, timer, express recording, tape speed, troubleshooting and a VCR demo. The user presses the function's number to reach additional help screens. This feature is particularly useful to those who are afraid to set the VCR timer. For

those intimidated by a VCR, the help button provides a quiet reassurance that the VCR is on their side.

The VCR's front panel conceals most of its basic controls in a compartment. The main operating control is the remote, which commands this VCR, a second RCA or GE VCR, and an RCA or GE TV set. The deck includes many additional features, like two-speed search, still frame, slow motion and even an auto edit mode. This mode works best with other recent RCA and GE VCRs and camcorders. The compatibility with GE machines should be no surprise because both brands are now owned by Thomson Consumer Electronics of France.



**Description.** The VR490 is simply styled in a warm gray color, with a black pedestal. A rounded bar occupies most of the front panel. The unobtrusive cassette hatch sits at the left of the bar. The display at the right of the bar is simplified, because most operating data is available only onscreen. A narrow maroon band across the full width of the front panel holds the only two exposed controls, for power and stop/eject.

The entire lower part of the panel swings downward to reveal numerous

*continued on page 86*

## RCA VR490 VHS VCR

### DATA

**Suggested Price:**  
\$399

**Weight:** 10.2 pounds

**Dimensions (h/w/d):**  
3-1/2 x 14-5/8 x 13-7/8 inches

**Power Requirements:**  
120 VAC, 60 Hz

**Power Consumption:**  
21 W

**Tape Format:** VHS

**Tape Speeds:**  
SP, LP, SLP

**Video Heads:** 4

**Play Speed Select:**  
auto

### Frame Advance:

yes; during play button skips tape forward 30 secs. for each press

**Slow Motion:**  
1/5x to 1/30x

**Cue & Review Search:**  
SP—3x/5x; LP—5x/10x; SLP—9x/21x

**Fast Forward/Rewind Time:**  
4 mins. 50 secs. for T-120

### Remote:

IR wireless with buttons for off, VCR 1, VCR 2, TV, program, clear, memory, display, time remaining, auto edit, 10-digit keypad, channel up and down, volume up and down, mute, input, previous

channel, help, TV/VCR, record, play, pause/still, stop, rewind (search), fast forward (search), frame advance/skip, slow, slow speed up and down, tracking up and down, tape speed and index

**Counter Digits:**  
4 or time remaining

**Program Start Locator/Index/Cue:**  
index (new style)

**Linear Audio:**  
mono

**Tuning Method:**  
frequency synthesis

**Channel Selectors:**  
programmable scan on VCR, scan plus direct access on remote

### Preset Method:

auto program plus add/erase from scan sequence

**Cable Tuning Range:**  
2 to 13, A-8, A-5 to A-1, A to W, W+1 to W+58

**Timer:**  
8-program, 1-year

**Special Features:**  
still frame, remote pause, counter memory, auto rewind, AFT, channel lock, auto channel change

**Absent Features:**  
flying erase head, speed play, visible fast forward and rewind, separate eject, audio and video dub, insert

edit, hi-fi AFM audio

### Accessories:

remote control with batteries, antenna mixer, antenna splitter, 75-ohm antenna cable

### RESULTS

**Horizontal Resolution:**  
240 lines

**Video S/N, Unweighted:**  
SP—49.9 dB; LP—47.3 dB; SLP—45.8 dB

**Video S/N, Weighted:**  
SP—54.6 dB; LP—52.9 dB; SLP—51.4 dB

**S/N, Chroma AM:**  
SP—40.9 dB; LP—43.9 dB; SLP—39.4 dB

**S/N, Chroma PM:**  
SP—40.3 dB; LP—37.3

dB; SLP—36.7 dB

**Audio Frequency Response, -3 dB:**  
SP—75 Hz-12 kHz; LP—75 Hz-7 kHz; SLP—75 Hz-4 kHz

**Audio S/N:**  
42.8 dB

**Audio Distortion:**  
1.2%

### RATINGS

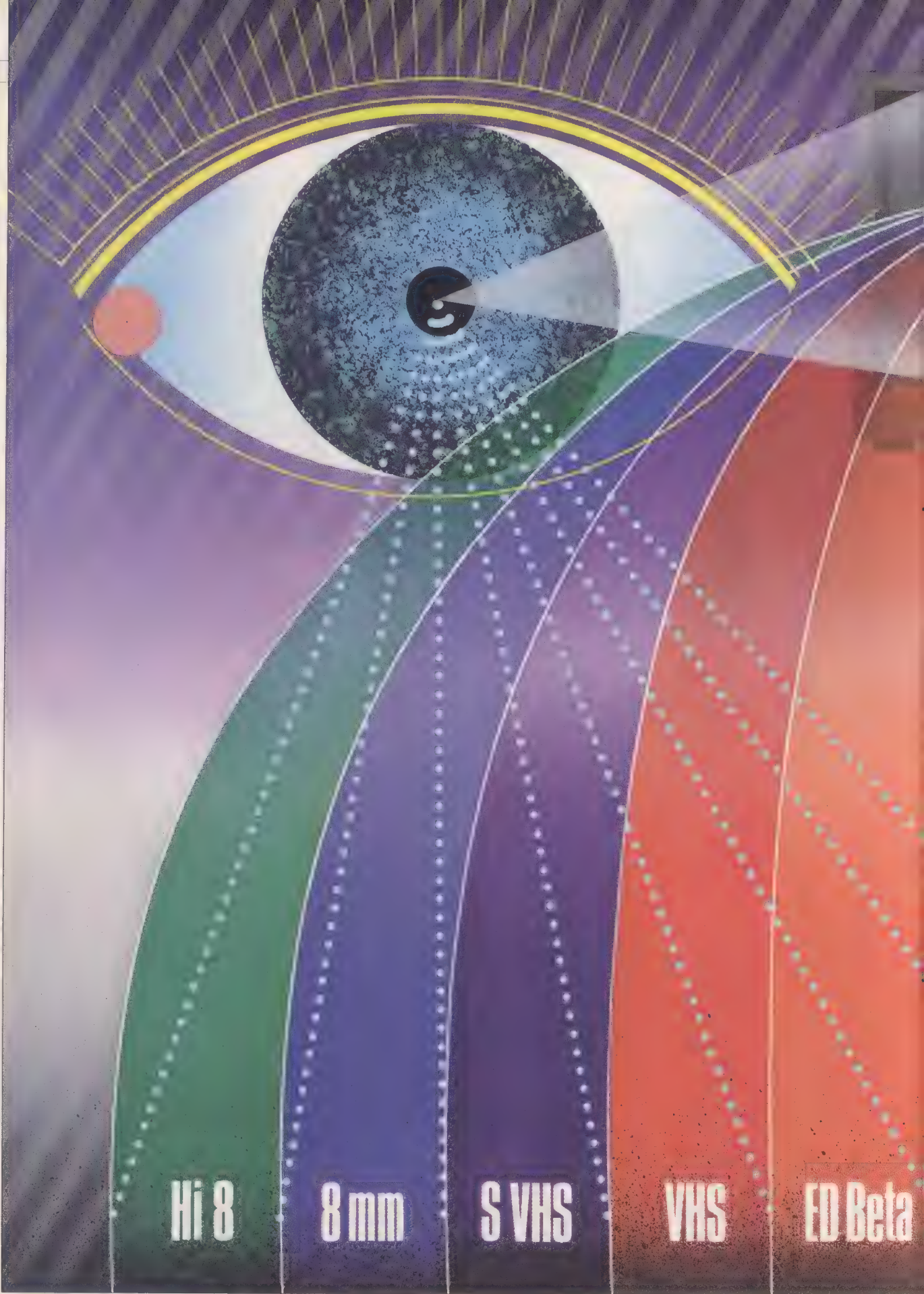
**Picture Quality:**  
excellent for VHS

**Audio Quality:**  
very good for mono linear track


**Operational Ease:**  
very good

**Overall Performance:**  
very good/excellent









# FORMAT FACE-OFF

*Seven consumer video formats battle it out for best picture honors. The winner is...*

## EYES TEST 8

Video buffs thinking about buying or upgrading a viewing system should be forgiven for feeling they're living in the best of times and the worst of times. Despite recent improvements in picture quality, more video formats than ever—from cutting-edge ED Beta to good old VHS—are competing for viewers' dollars. The overlapping nature of their claims and the near impossibility of comparing more than two or three formats on a single sales floor are enough to frustrate anyone, much less a demanding shopper.

That's why we decided to take the multi-format challenge. We examined, side by side, using only our eyes, the seven major consumer video formats in an effort to answer some of the ques-

tions that confound video buffs and leave them insecure about their choices.

For example: Which video format really delivers the most watchable picture? Do pictures from different formats really differ significantly? How important to overall picture quality are lines of resolution? Color characteristics? Noise levels?

Some of what we learned confirmed conventional wisdom. But we encountered the unexpected as well. The format we liked best, for example, proved to be a surprise and more than one upgraded format was judged disappointing. We also received a dramatic demonstration of the truth of a maxim we often pass on to readers: Don't judge a picture solely by its resolution. The formats with the highest horizontal resolution did not always deliver the images we thought looked best.

LaserVision was the clear winner in the tests we ran, and 8mm played remarkably strong. Of the upgraded formats, Super-VHS displayed the most

*This report was prepared by Brent Butterworth and Stan Pinkwas.*



# FORMAT FACE-OFF

strength, while VHS fell well behind the pace in most picture categories. But the tightness of the pack may surprise video buffs. The five formats between LaserVision and VHS collected ratings in a relatively narrow range. Many ran neck and neck on particular image characteristics. After the test ended, our panelists had a harder time than expected correctly guessing which format went with which deck.

In marketing video formats to consumers, several factors come into play, including size, convenience, compatibility and price. But the most important feature any video format has to offer is the quality of its picture, and when it comes to this companies tend to stress horizontal resolution above everything else.

In part, this is because resolution, like screen size, is relatively easy to quantify, and higher numbers correlate with a better picture. In this muscle side of the game, ED Beta boasts more than 500 lines, a level beyond what many TV sets can display, while LaserVision,

S-VHS and Hi-8 each claim over 400 lines. Meanwhile, VHS, despite bringing up the rear with 240 to 250 lines of horizontal resolution, retains its comfortable lead as the most popular consumer video format.

Yet when it comes to picture quality resolution is only part of the story. We wanted to look at the whole picture—all the elements that go into making a video image look great, or washed out—including resolution. We wanted to do it in a way that we rarely can in everyday life, side by side, free of sales floor pitches and preconceived notions. And that's what we set out to do.

Our tests covered the major recording and playback formats: Extended Definition Beta, Super VHS, Hi-8, SuperBeta, VHS, 8mm and LaserVision. We omitted Compact VHS and Super VHS-Compact because these formats are never used to play feature films or other pre-recorded programs.

To make sure each format would be displayed to its best advantage, we assembled a group of state-of-the-art

decks to transmit the images: Sony's EDV-9500 for ED Beta, JVC's HR-S10000U for S-VHS, Sony's EV-S900 for Hi-8, Sony's SL-HF1000 for SuperBeta, Hitachi's F430 for VHS, Sony's EV-S800 for 8mm and Pioneer's CLD-91 for LaserVision.

Using Phoenix Gold cables we transmitted the images from each deck through a JVC JX-S900 switcher to a 31-inch VT-331 Proton monitor/receiver, which delivers one of the best pictures consumers can buy.

Technical Editor Lancelot Braithwaite administered the Eyes-On evaluation, which was conducted by two four-person panels consisting of *Video Magazine* Editor-in-Chief Art Levis, Managing Editor Stan Pinkwas, Senior Editor Kenneth Korman, Associate Editor Brent Butterworth, Assistant Editor Brian Clark and Contributing Editors Bob Barlow, Steve Daly and Mark Fleischmann.

The decks, identified only by number, were synchronized to start and end their test programs at the same time, while the switcher was operated by an infrared remote control to ensure that the test would be blind. Panelists could not tell which deck was feeding its image to the TV at any given moment. S-video jacks on the switcher preserved the separation of luminance and chrominance signals necessary for the higher-resolution formats.

The panelists rated the picture quality from each deck for eight image characteristics using a scale of one to five, with one representing poor and five excellent. The pictures were rated against each other subjectively without the help of measuring instruments. The characteristics, which comprise the essential ingredients of a watchable TV picture, and their definitions for Eyes-On purposes, are as follows:

**Resolution.** The number of lines of horizontal resolution as perceived with the help of an onscreen bandwidth chart.

**Detail or Texture.** How well each video source displayed fine variations in terms of detail and the smoothness and coarseness of objects.

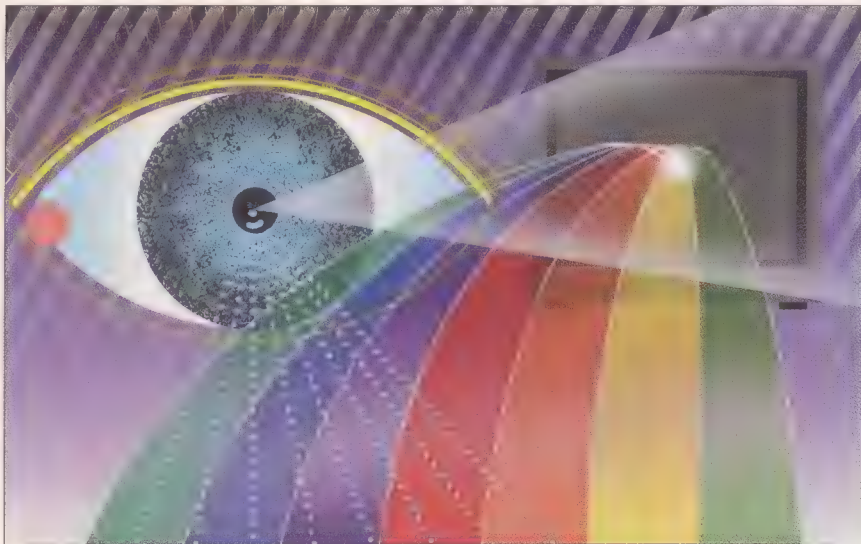
**Contrast.** The difference in brightness between the blackest blacks and the whitest whites.

## How The Formats Fared

To find out how the seven consumer viewing formats stack up against each other, we asked our panelists to evaluate them using eight basic components of picture quality. Here's how the formats ranked on each characteristic, from best to poorest, as rated by the panelists' scorecards:

- **Resolution:** LaserVision, followed by ED Beta, S-VHS, Hi-8, 8mm, and SuperBeta and VHS tied for sixth.
- **Detail or Texture:** LaserVision, followed by S-VHS, SuperBeta, 8mm, Hi-8, and ED Beta and VHS tied for sixth.
- **Contrast:** LaserVision, followed by SuperBeta, 8mm and VHS tied for third, S-VHS and Hi-8 tied for fifth, and ED Beta.
- **Noise:** LaserVision, followed by S-VHS, SuperBeta, 8mm, Hi-8, VHS, and ED Beta.
- **Color Intensity:** LaserVision, followed by S-VHS, 8mm, Hi-8, ED Beta and SuperBeta tied for fifth, and VHS.
- **Color Constancy:** LaserVision, followed by SuperBeta, 8mm, ED Beta and SH-VHS tied for fourth, VHS, and Hi-8.
- **Color Shift:** LaserVision, followed by 8mm, SuperBeta, ED Beta, VHS, and S-VHS and Hi-8 tied for sixth.
- **Color Accuracy:** LaserVision, followed by SuperBeta, Hi-8 and 8mm tied for third, ED Beta, S-VHS, and VHS.





*LaserVision was the clear favorite, while 8mm pulled off an upset by besting 2 higher-resolution entries.*

**Noise.** The extent to which electrical interference contaminated the brightness portion of each video signal, and was manifested as an artificial texture on an otherwise smooth surface, such as a clear sky.

**Color Intensity.** The degree to which strong colors, like red, saturated each video image.

**Color Constancy.** How well colors retained their intensity.

**Color Shift.** The degree to which colors retained their shading.

**Color Accuracy.** The degree to which colors in each video source resembled the objects they represented.

The scores for each format's characteristics were added to achieve an overall score for each format, and an overall order of finish. In addition, the scores for each characteristic were totaled, then divided by the number of panelists, to achieve a ranking for each characteristic that fell within the one-to-five rating scale we established (see "How the Formats Fared").

## TEST PATTERNS

Finding suitable test material proved to be a minor hurdle since, to be fair, we wanted all the formats to display the same generation of the same program, and laserdiscs are not yet recordable. We solved the problem by making seven test tapes, with the assistance of Steve Rutt of Rutt Video, Inc., from a one-inch professionally formatted master, provided by Philips Consumer Electron-

ics, that was used to make the LaserVision version of the main program we would be watching.

The largest part of the program was a short film called *Flyers*, produced by MacGillivray/Freeman Films & Dennis Earl Moore Productions. It proved excellent for this type of evaluation because it featured many shots of blue sky (useful for observing color shift and constancy) and detailed shots of canyons, forests and brightly painted vintage aircraft.

The *Flyers* footage was followed by a segment from a rock concert by the Who, which was dubbed from D-1, a professional digital format. The concert segment proved useful for observing resolution and detail since some of the Eyes-On decks' performance capabilities actually exceeded those of the one-inch master tape for *Flyers*. Unfortunately, since we could not get a disc version of the Who concert, the D-1 footage, displayed near the end of the test program, betrayed the identity of the LaserVision deck.

The concert segment was followed by a few minutes of color bars. A multi-burst, which is a test pattern used to measure signal bandwidth, and thus resolution, concluded the program, which ran for about 40 minutes in all.

In evaluating our results, bear in mind that we were looking solely at picture quality. We were not concerned with audio quality, special effects or other attributes of the particular decks we

used. The decks we selected were designed to bring out the best each format has to offer.

## HEADS OF THE CLASS

As expected, most of the formats won both praise and criticism. But, unexpectedly, one format was a clear winner—LaserVision earned first place in every category in which we evaluated picture quality. "I tried to ignore the laserdisc, because it made everything else look so bad," said one panelist. Indeed, a few panelists correctly guessed which picture was running off the LaserVision disc.

LaserVision, the panelists' nearly unanimous choice, was followed by S-VHS, 8mm, SuperBeta, ED Beta and Hi-8—all of which were grouped relatively close together—and, more distantly, VHS. The S-VHS picture, which took second place, excelled in resolution, detail, noise and color intensity, but suffered from somewhat unnatural colors and inconsistent shading. The format placed next to last in color accuracy.

Standard 8mm pulled off an upset by taking third place overall, above two of the high-resolution formats. Even though it only scored fifth in resolution, the format's color scores were second only to LaserVision's. It displayed consistently high ratings in all categories other than resolution and detail, providing yet another instance of numbers not telling the whole story.

Although SuperBeta tied for sixth place in terms of resolution, its picture quality kept its overall rating fourth. The format took second place in color accuracy, contrast and constancy, and earned respectable noise and detail scores as well.

ED Beta proved to be a disappointment, in large part because of a surprisingly high noise level, especially during the second panel's viewing time. Panelists who had seen dazzling ED Beta demonstration tapes at video industry trade shows were surprised by their inability to guess which tape represented the format, although one panelist gave it first place overall.

While ED Beta came in second in apparent resolution (despite a capability

*continued on page 104*



BY IRA ROBBINS

# HIDDEN VIDEO

*Laden with lyrics, photos and cartoons, a new kind of CD makes listening easier on the eyes.*

Look closely at your compact disc collection. Pick up Lou Reed's *New York*, Talking Heads' *Naked*, Alphaville's *The Breathtaking Blue*. They all share a remarkable new feature you may not have even known about when you bought the discs. (If you trashed the shrink wrap, the logo announcing the feature went with it.) If you're surprised, you're not alone. Few music fans realize that a growing array of new pop and classical CDs carry hidden videos—collections of still frames laden with drawings, photographs, biographical information, song arrangements and lyrics.

Guitarists can play along with David Byrne while watching *Naked*'s chords and lyrics scroll across a TV screen in real time with the music. Language students can practice by watching the lyrics for Lou Reed's "Good Evening Mr. Waldheim" pass by in Italian, Spanish, French and German, as well as English. The merely curious can ponder the photographic collage that accompanies *The Breathtaking Blue*.

These video liner notes are made possible by a technological twist called CD+Graphics that allows ordinary CDs to bear simple images. With little or no fanfare, a handful of pioneering record companies have been issuing CD+G discs since 1988. The format adds a unique video slant to the CD experience, yet its rollout has been slow. Relatively few consumers know about CD+G, and even fewer have the equipment needed to view encoded discs. The tremendous potential of CD+G to make CDs more entertaining and informative is only beginning to be realized. Yet its position, as one of a number of new formats competing for acceptance, is fragile. It could still simply fade, like teletext in the U.S., into unwatched obscurity.

Ironically, plenty of CD buyers already own CD+G discs and don't even know it. CD+G discs cost the same to manufacture as ordinary CDs, sell for the same prices (most are \$14.95), play on standard CD decks without sacrificing audio quality or

revealing their special properties and look like ordinary CDs except for a sticker on the shrink wrap. The video components are essentially hidden in plain sight.

Given the proliferation of laserdisc formats, consumers are bound to be confused. The main source of misunderstanding is CD-Video, a moniker first applied by PolyGram to gold-colored CDs containing 20 minutes of digital audio and five minutes of full-motion video. Today, CD-Video is used by many in the industry to refer to all types of laserdiscs, whether they include feature films or music clips.

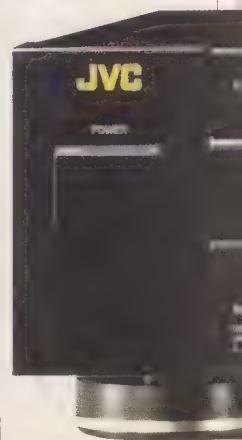
CD+G produces still images that resemble those made by computer or home video games. With a resolution of about 55,000 picture elements, or pixels, CD+G illustrations are best suited for type treatments and simple designs. The discs' limited storage capacity means screens can change no more than six times a minute, which precludes any motion other than scrolling. On the other hand, the images do not come at the expense of running time, so that CD+G titles, unlike CD-Vs, can play for up to 80 minutes.

## ONE DECK AT A TIME

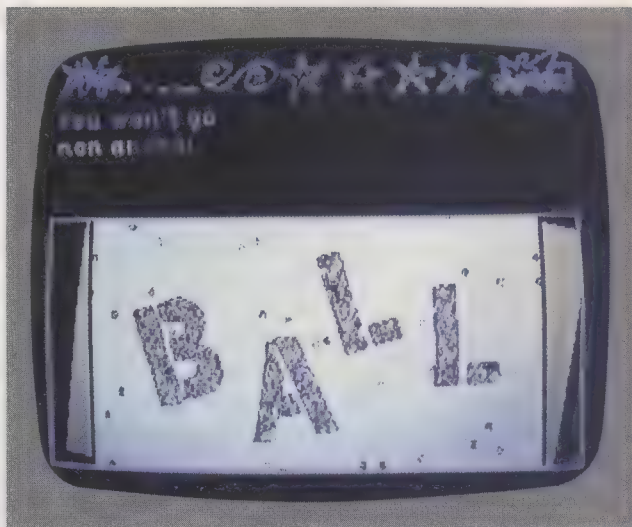
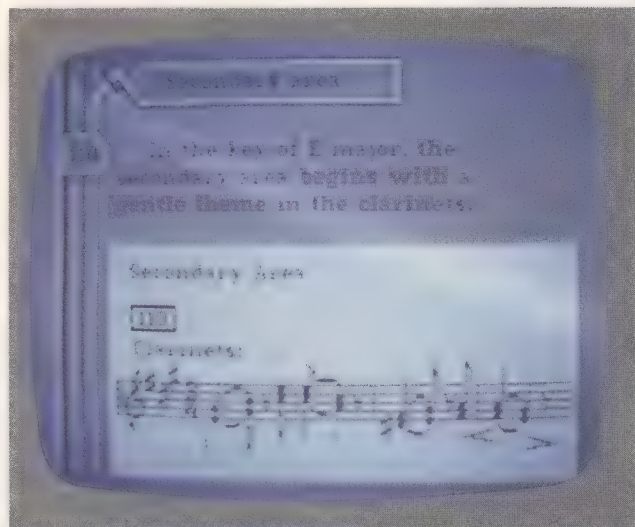
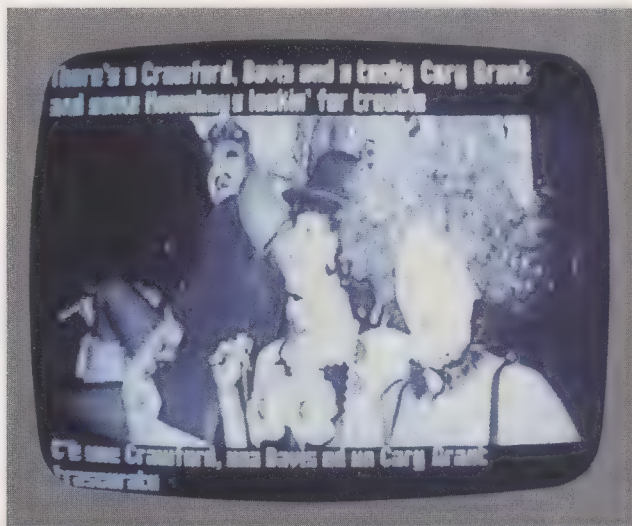
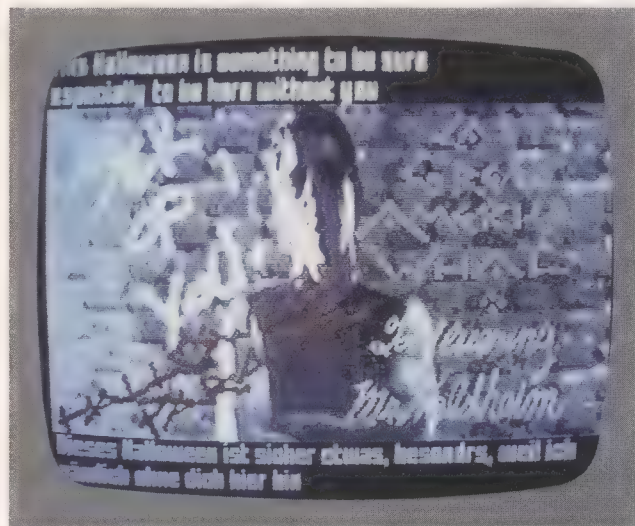
Hardware makers accompanied the original announcement for CD+G in January 1988 with promises that they would begin producing CD+G players or add-on decoders by the end of the year. None did. Moreover, CD players still lack the graphics output jack that would make add-on decoders feasible, quashing this notion for the time being. In fact, only one dedicated CD+G player is available in this country. Introduced by JVC last summer, the XL-G512, for \$500, is a mid-line deck that looks and works like an ordinary CD player, except for two buttons, two indicator lights and three extra outputs: for video, S-video and MIDI.

The latter stands for music information digital interface, a computer language that lets the player

**Lone Wolf:**  
JVC's XL-G512 (below) is the only CD+Graphics player currently available.







Pixel Party: CD graphics from Lou Reed's *New York* (top), Information Society (bottom, right) and Simply Red's *Picture Book* (bottom, left).





# HIDDEN VIDEO

*One of CD+G's greatest charms is that each disc looks different.*

## CDs You Can Watch

The CD + Graphics repertory is small but growing; up to 100 titles are expected to be released by the end of the year. Here's a selection of the discs now available.

### Pop Music

- *The Breathtaking Blue* (Atlantic), by Alphaville.
- *Rapture* (Elektra), by Anita Baker.
- *Groovies' Greatest Grooves* (Sire), by Flamin Groovies.
- *A Nice Place to Visit* (Atlantic), by Frozen Ghost.
- *American Beauty* (Warner Bros.), by the Grateful Dead.
- *Racing After Midnight* (Warner Bros.), by Honey-moon Suite.
- *Information Society* (Tommy Boy), by Information Society.
- *Tokyo Rose* (Warner Bros.), by Van Dyke Parks.
- *New York* (Sire), by Lou Reed.
- *Picture Book* (Elektra), by Simply Red.
- *Something Real* (Elektra), by Phoebe Snow.
- *Another Place and Time* (Atlantic), by Donna Summer.
- *Naked* (Sire), by Talking Heads.
- *Blind Man's Zoo* (Elektra), by 10,000 Maniacs.

### Classical Music

- *St. Matthew's Passion Highlights* (Teldec), Bach performed by the Concertgebouw Orchestra of Amsterdam, Nikolas Harnoncourt conducting.
- *Ninth Symphony* (Teldec), Beethoven and Liszt performed by the Berlin Philharmonic, Joseph Keiberth conducting.
- *Belcanto Domingo* (Teldec), with Berlin's Orchester der Duetchen Oper.
- *Symphony Nos. 3 and 4* (Teldec), Mendelssohn performed by the Gewandhausorchester of Leipzig, Kurt Masur conducting.
- *The Magic Flute* (Teldec), Mozart performed by the Zurich Opera House Orchestra, Nikolas Harnoncourt conducting.
- *Abduction from the Seraglio* (Teldec), Mozart performed by the Zurich Opera House Orchestra & Chorus, Nikolas Harnoncourt conducting.
- *Der Schauspieldirektor* (Teldec), Mozart and Salieri performed by the Concertgebouw Orchestra of Amsterdam, Nikolas Harnoncourt conducting.
- *Kinderzenen Albumblätter* (Teldec), pianist Cyprien Katsaris performing Schumann.
- *Carmina Burana, Vol. 1* (Teldec), performed by the Studio for Early Music, Thomas Binkley conducting.

### Special Projects

- *GRP Digital Sampler* (GRP).
- *Home Video Album* (RCA), collection of themes and passages from popular movies.

communicate with MIDI-equipped instruments. No discs exploit the MIDI interface yet, but its presence enables CD + G discs to play back music on compatible instruments as well as loudspeakers. The interface may also make it possible to delete a particular instrumental part from a CD, so that a MIDI-linked user can play along for real.

JVC's player is not quite the only game in town. Oddly enough, CD + G hunters can also turn to the CD player NEC offers as an option to its new TurboGrafx videogame. The portable deck, designed mainly to play CD-based videogames, has the graphics decoder needed for CD + G discs.

Thanks to this equipment scarcity, acquiring a player is the biggest obstacle to enjoying CD + G. But once this is out of the way, a viewer need simply attach a TV set, switch on the stereo and slip in a disc like the Flamin Groovies' *Greatest Grooves* compilation. Immediately, the similarity to standard CD playback ends. As the opening bars of the classic "Shake Some Action" surge from the speakers, the screen erupts into a bright cartoon of the album title. Soon, another cartoon appears above real-time graphics of the lyrics. The following number, "Teenage Head," also has lyrics and a cartoon plus quotes from a book about the Groovies. Simple graphics and cartoon figures accompany each of the two dozen cuts on the disc.

One of the charms of CD + G is that each disc is different. Musicians and record companies are experimenting with a variety of approaches. In *Tokyo Rose*, the words to Van Dyke Parks' theatrical tunes mingle with steadily scrolling illustrations. *Naked*, the very first CD + G disc, dispenses with pictures in favor of lyrics, chords and a list of the instruments in use at any given moment. Information Society's eponymous debut disc offers lyrics, cartoons, a lighthearted history of the band, pop quizzes and recording credits.

On *The Breathtaking Blue*, Berlin's Alphaville trio illustrates its techno-pop approach with a collection of black & white photographs depicting Franz Kafka, dirigibles, the Challenger astronauts,

*Ira Robbins is editor of The New Trouser Press Record Guide (Collier, 1989).*



Fidel Castro, Madonna, Grace Kelly, Marilyn Monroe, Raisa Gorbachev, Salvador Dali, soldiers, animals and the New York skyline.

#### CD+GERMAN

The disc also takes modest advantage of CD+G's 16-channel capacity by offering the lyrics in both German and English. A graphics channel selector on the XL-G512 lets viewers switch between languages without affecting the other graphics. Since CD+G is free of compatibility problems with international broadcasting standards, this is more than just a gimmick. German and American fans of the trio can watch the same disc with equal satisfaction.

And if Anita Baker has fans in Japan, they can follow her lyrics on the bilingual CD+G of her *Rapture* album. *Blind Man's Zoo* by New York's 10,000 Maniacs displays lyrics in English, German and French. Simply Red raises the stakes to four languages in *Picture Book*, which also boasts graphics, photos, biographical notes and credits, and Lou Reed trumps them all with a fifth language in the CD+G version of his gritty *New York* album.

A handful of classical music CD+Gs, available on the Teldec label, take a more didactic approach, offering commentary about structure, each work's background and performance, and librettos for operas. The notes correspond to measure numbers running up along the left-hand side of the television screen.

CDs have always had the potential to hold extra material. Under the original standards 5 percent of a CD's storage space, about 30 megabytes, was reserved for "subcodes." The Japanese began using the unused space as early as 1985 to add graphics for CDs played in sing-along *karaoke* bars. But CD+G did not arrive in the United States until a few years later, through the efforts of Warner New Media, a small, imaginative company within the vast Warner Communications empire.

#### MADE TO ORDER

Under the leadership of former record executive Stan Cornyn, Warner New Media got underway in 1987, with CD+G only one of its concerns. Still alone in this field, Warner New Media creates graphics-encoded discs for any

label that wants to participate in the format. It also encourages manufacturers to develop the necessary hardware.

The company's efforts are slowly taking root. Cornyn says that Warner New Media will have up to 50 CD+G titles in stores by spring and expects to release about 100 during the year. Two other video manufacturers are also developing CD+G players, which will surely contribute to the format's visibility. And fully equipped CD+G displays, providing show-and-tell demonstrations, are already in music stores on both coasts, including such outlets as Tower Records and The Wiz.

It's too early to gauge how deeply CD+G will pique the interest of America's already overstimulated audio/video buffs. It has not been available long. Indeed, even Cornyn expects the format's acceptance to be evolutionary, not revolutionary. "It's not a billion-dollar deal. It will take a while," says Cornyn. "You have to lead the consumer into understanding CD+G. You have to explain that it's not like watching Madonna dance on MTV. But once they know what CD+G is, and that it's free, they say, 'Far out.' "

## THE AUTOMATIC LIGHT THAT MAKES THE SHOT RIGHT!

### SensorLight™ The intelligent cordless video light

Getting professional results from your videotaping was never easier. The built-in computerized sensing mechanism in our ProLine Series SensorLight "reads" the light reflected from your subject and instantly adjusts output to place that subject in the best light possible. And, because the light output is variable, less power is used, extending the operating time up to 40 minutes! You get brilliant true-color illumination without overlighting washout.



SensorLight comes with a rechargeable 6V-1500 mAh camcorder battery, and can also be powered by any one of the Sony® NP55/77 type batteries. It features a full power/automatic function switch, a powerful 20-watt quartz-halogen lamp and an adjustable tilt head to create bounce lighting effects.

**VIDEO  
NECESSITIES**



Sima Products Corp.,  
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BY JAMES CARUSO  
AND MAVIS ARTHUR

# VIDEO SIGN LANGUAGE

*Simple tricks for onscreen titles, credits  
& art make it easy to do the write thing.*

Advances in digital technology have made it possible to saturate video with splashy graphics. But can you use your camcorder to create visual magic without spending thousands of dollars for sophisticated equipment? You bet.

It's a challenge and it may test the limits of your ingenuity, but there are a number of innovative ways to simply and inexpensively spice up videos with homemade graphics. And the results can be quite rewarding.

Most of what you'll use for graphics, such as titles, credits or charts, will begin as a piece of "hard art," a drawing or cutout mounted on poster board. Nothing special. But by tilting, panning or zooming with the camcorder, or by moving the artwork itself, the desired effect or effects can be achieved. By the time you're through, that simple piece of hard art will have been transformed into a useful and slick-looking graphic device—and all within your budget, however limited.

But before you're ready to don director's cap and roll videotape, you'll need a little background on three basic concerns: the aspect ratio, the safety zone and the size of your graphics.

The aspect ratio is the relationship

of the height of an object to its width. TV screens are about 25 percent wider than they are high, giving them an aspect ratio of 4:3 (wide-screen TV sets in the next few years may have radically different aspect ratios).

Magazines, books and other reading material are the opposite. They are higher than wide, and this difference will affect any words you shoot from the printed page. If you want your message to be readable on the screen, you must compensate for the difference in the size and shape of your "page." If your graphic is long and narrow, you'll lose some of the image on the sides if you want to capture the whole image from top to bottom.

The same is true for photographs. If a photo you choose to shoot has a vertical orientation—say it measures 4 inches high by 3 inches wide—you'll have to live with blank screen on each side of the photograph. On the other hand, if you have a 4-by-3-inch horizontal photo, it will fit perfectly since it matches the TV aspect ratio.

## SAFETY ZONE

In addition to the aspect ratio, the "safe" viewing area of every TV set must

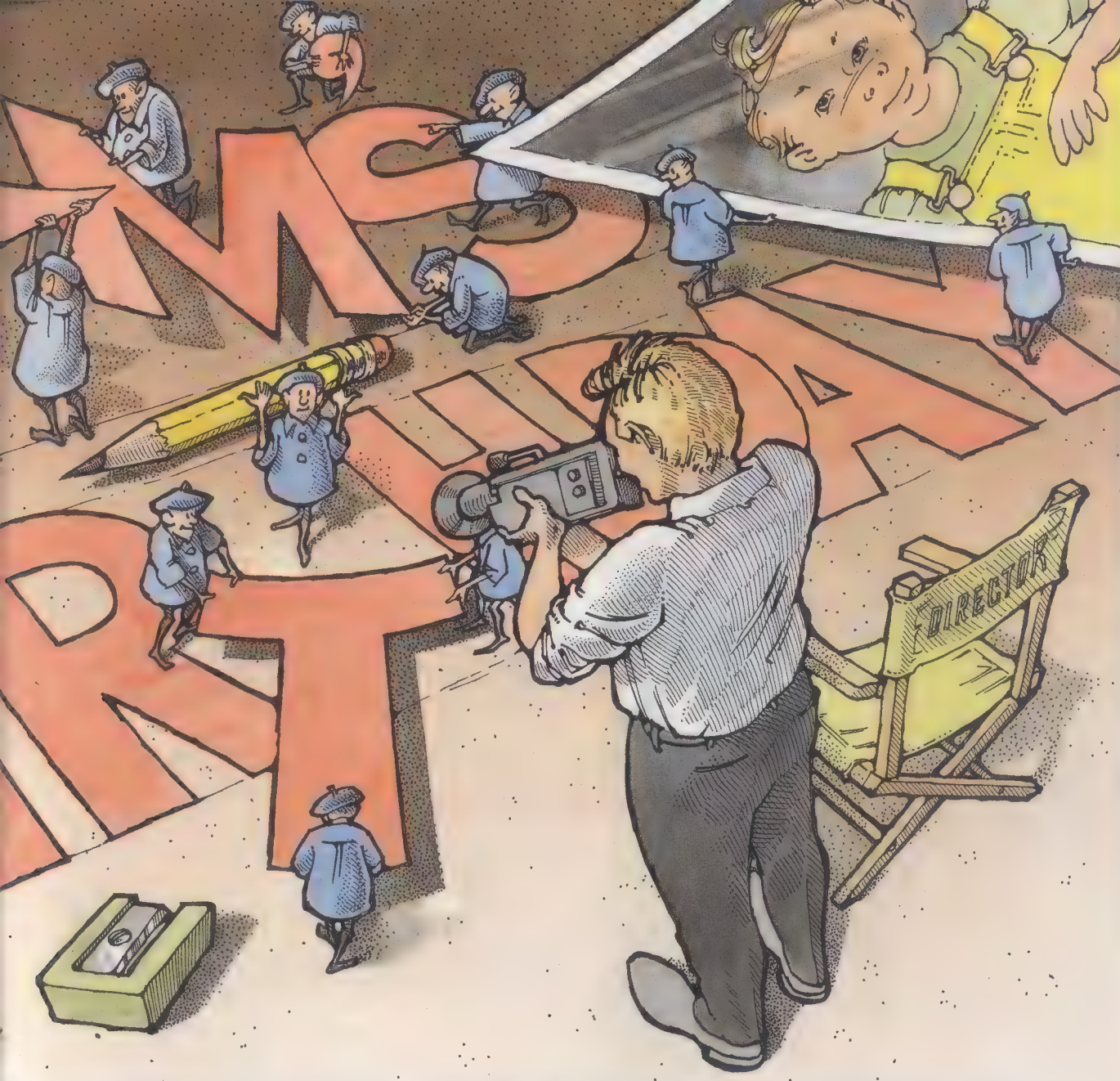


be taken into account. The height or width that TV sets "see" may vary from set to set. One set may see slightly more at the top of the screen while another sees more at the bottom, or more on one side than the other. To compensate, all graphics must be placed within what is called the "safe graphics zone": that area which covers about 80 percent of the width in the center of the screen.

For example, on a TV screen with a diagonal measurement of 25 inches, the actual image area is about 20.5 inches wide and 15.5 inches high. Using the 80 percent guideline, that means 20 percent of the width measurement—about four inches split in half or two inches on the sides, top and bottom—is not in the safe zone. If you want to be certain that words or graphics are viewable, make sure they're kept out of this area.

If you're planning an extravaganza





chock-full of graphics, make the job easier by creating or purchasing a template for that safe zone. They're available in most video and photo stores.

### GRAPHIC SIZE

Within obvious limitations, the physical size of graphics created for your program is not that important, since the camcorder zoom lens can be used to make them appear larger or smaller. In general, however, larger art is easier to create, manipulate and shoot with a video camcorder.

The next graphic consideration to take into account is the number of characters and the number of lines to be used. If the graphic you're developing also happens to be the title of your video—let's call it "Jim's Birthday"—the number of characters and lines required will easily fit into a single frame. With

longer ones ("Jim Goes to Mom's House for His Birthday and Chocolate Cake...") problems arise. The basic rule is to use no more than 25 characters (letters and spaces, not words) per line.

And a word about words. They are not necessarily the most effective way of conveying a quick and imaginative videotape idea. For example, the title for Jim's birthday party could be accompanied by drawings or photos of Jim as a baby, plus a cake with candles blazing. The drawings don't have to be perfect to be effective.

Bar charts can also provide strong visual impact, especially for tapes in which numbers are involved. An example could be population changes in your town. A voice-over could cover the specifics, saying, for example, "The population in 1975 was 33,664. In 1990, it's grown to 143,976, an increase of more

than four times in 15 years."

The chart can be a small bar on the left side of the screen with the population and year inscribed on the bar itself, or over or under it. The bar depicting the 1989 population would be a little more than four times larger with the appropriate numbers and year. A third bar could be multicolored, delineating each 100-percent increase. This bar can be labeled "Growth."

Think pictures as well as words when devising graphics. Remember, there is more than one way to do it. For example, the population increase could well have more impact as a graph than a bar chart.

### BOLD IS BEAUTIFUL

To give your tapes that extra sizzle, keep graphics bold, clean and simple. Designs should not feature a lot of thin



# SIGN LANGUAGE

lines or be too complicated to convey information quickly and simply. Keep in mind screen size and the viewer's distance from the screen.

Letters and numbers should be fairly bold and in a type style that is easy to read, such as sans serif. The condensed format of any typeface should not be used, since condensed type can appear "squeezed" from the sides. When viewed on a TV screen, the holes or empty spaces in some letters and numbers (O, A, D, 4, 8, etc.) appear filled in, and the result can be an illegible jumble.

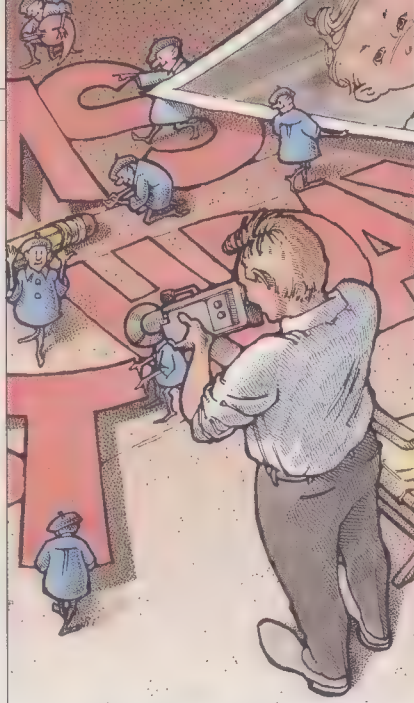
How you create your graphics will depend on your resources, creativity and graphic skills. Here are a few ideas to get you started.

**Drawings.** Use bold outlines to give pictures definition. Use contrasting colors and remember to keep graphics simple. TV artists favor felt-tip markers and poster paints.

**Cutouts.** These can provide creative shapes and forms for your graphics. Cut the shapes from colored paper and glue them on a background. Or cut out parts of photos, magazine illustrations and even words.

**Letters.** These can come from a variety of different sources and in a wide range of differing styles and forms. Press type, available in many colors, can be purchased at most stationery stores. Some letters have adhesive backing and come singly or on sheets. Just peel them off and stick them on a graphic.

Letters also come in three-dimensional versions and are generally made of plastic or plaster of Paris. They usually have an adhesive backing or small magnets so they can be attached to paper or metal backgrounds. Other sources



*'Think your plan through before starting complex camcorder shots.'*

for letters include stencils, local printers and typesetters—even your own Scrabble set.

## SHOOTING TIPS

The hard part is making the graphics. The fun part is getting it all on tape. The number of different techniques and methods for videotaping graphics is virtually endless, but here are some basic how-tos.

For starters, let's assume your graphic is a flat piece mounted on poster board. Let's also assume you want to shoot it straight on, not from an angle designed to produce special effects.

First, mount the poster board securely on a flat surface perpendicular to the surface of the camcorder mount. The artwork and the camcorder must be

exactly level with each other, and the lens must be focused on the center of the art.

If camcorder and art are not precisely aligned, the taped image will be distorted. If the camcorder is tilted up, the top of the art will be farther away from the lens and will appear smaller than the bottom. Keep this in mind when you get more comfortable with graphics and purposely decide to create this visual distortion.

With the art aligned exactly, any movement by the camcorder from left to right or right to left will distort the art, making one side appear smaller or larger than the other. This effect is called a keystone and, again, you might want to keep it in mind for future use.

Improper alignment and bad lighting can also cause one side of the graphic to be out of focus. With the iris completely open and the lens at the longest focal length, there is a short depth-of-field. This can be partially overcome by proper lighting.

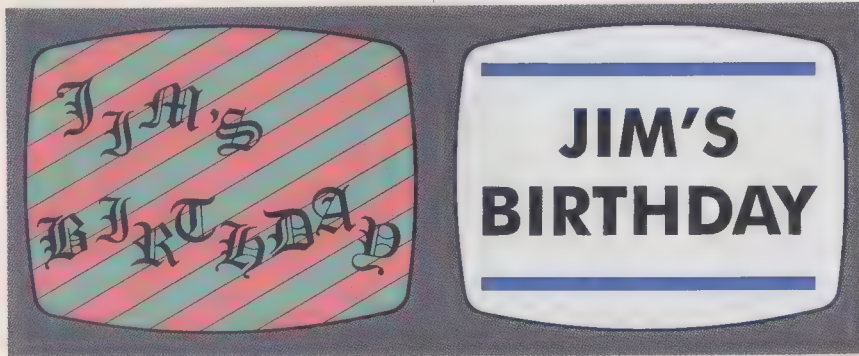
Lighting graphics requires two equal-wattage lights: One from each side at about a 45-degree angle to the graphic and each at an equal distance from the graphic.

If the graphic is three-dimensional, shift one of the lights a little farther to the side than the other to create a drop shadow effect. If the graphic is flat, a drop shadow with a contrasting color can be added by drawing a medium-weight line on one side of the letters or art.

Another alternative is to shoot slides of your graphics, then transfer them to the videotape. Slides offer flexibility in creating an effect like sandwiching. Use one for the background and another for the words.

When transferring slides, make certain to allow for the differing aspect ratios of slides (2:3) and TV screens (3:4). The actual usable area on a slide is 7/8-inch by 5/8-inch.

Once your slide is ready to go, it can be transferred to videotape with a standard slide/video converter. Another



**Keep It Simple:** Avoid busy lettering. Easy-to-read graphics like those at right are preferable.

James Caruso and Mavis Arthur's latest book, *Video Lighting and Special Effects* (Prentice-Hall), will be published later this year.



way, and one that has proven handy in our work with slides and tapes, is with the Tamron Fotovix II-X, a small video camcorder mounted over a light box. To transfer the slide, position it over the light, then shoot and crop the slide to the desired size. The Tamron unit can also be used to convert negatives to positives and vice versa, opening up the possibility of other special effects.

## MOVING IMAGES

Additional zest can be added to graphics by giving them some movement. There are a variety of ways to create the feeling of movement, including the simple manipulation of the graphic and/or camcorder as the videotape is rolling. But think your plan through before embarking on ambitious moves to make sure you don't suddenly run out of "cover." Cover is the background or blank area surrounding your graphic. You don't want to run out of cover and begin taping the kitchen tablecloth before you've finished your moves.

For example, if you want a given graphic to fill the screen at the beginning of the shot, then gradually shrink in size, you must have sufficient background when you pull or dolly back. The same holds true for pans and tilts. If you're short on cover, you'll see the edges of artwork, parts of the room or other unattractive and unwanted distractions suddenly entering the picture.

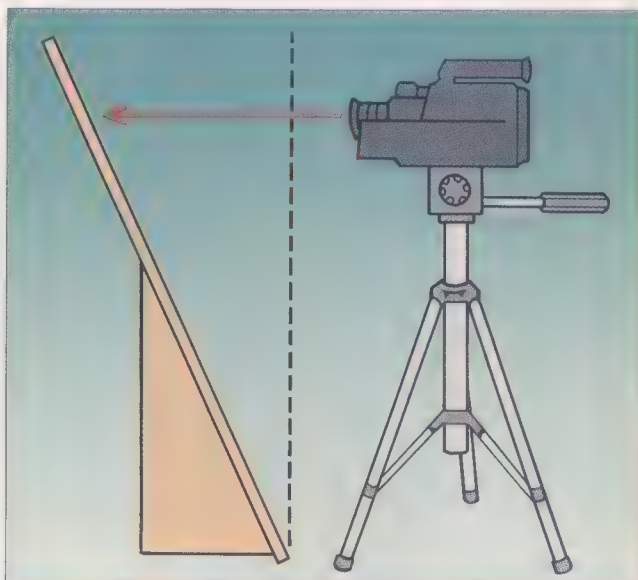
You can create a keystone by tilting the top of the art away from a tripod-mounted camcorder. If you do a slow pull back with the zoom lens, gradually tilting the camcorder down at the same time, the graphic will appear to get smaller until it eventually disappears off the top of the screen. The effect resembles the now-famous opening credits of *Star Wars*. But make certain you've got plenty of cover at the bottom of your poster board; if not, the effect won't work.

If you want a long credit roll, create graphics that are long and narrow. Then mount your camcorder on a fully extended tripod (with the camcorder directly facing the first line of credits) and slowly begin to lower it. On the finished tape, the credits will appear to roll past a stationary camcorder.

*continued on page 108*

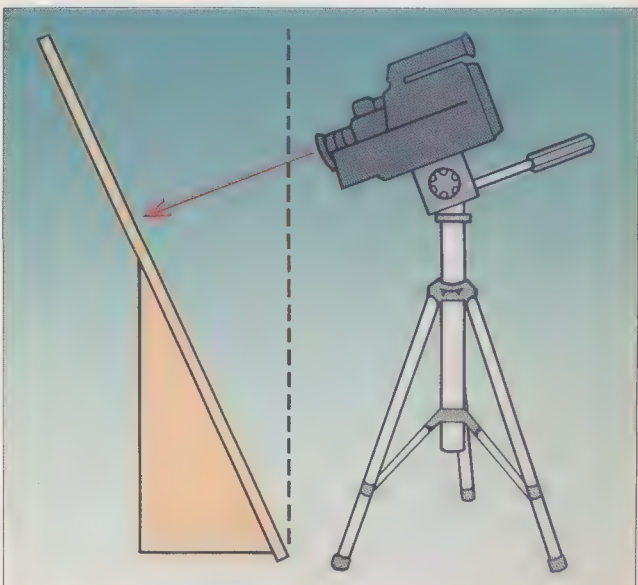
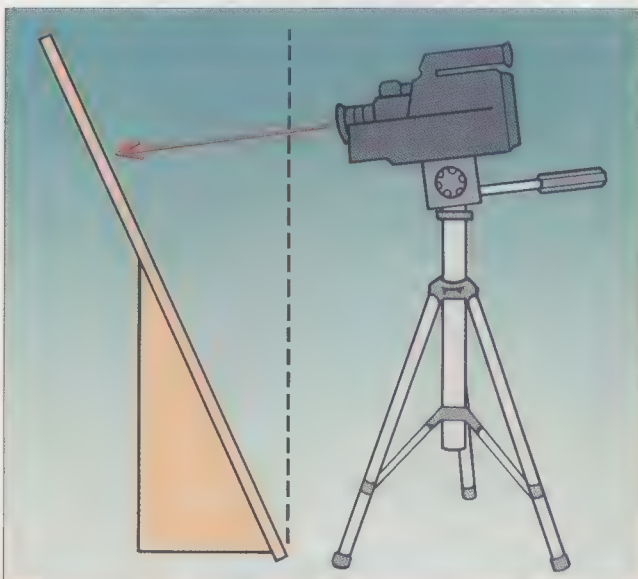
### Keystone Props:

Give credit crawls the sexy *Star Wars* look by using the keystone effect...



### Down and Out:

Tilt the top of the credit board away from the camcorder. As shooting begins, simultaneously pan down and zoom back from the board.





# IT'S ABOUT TIME

*Onscreen menus, LCDs, bar codes make VCRs easier to use.*

VCRs originally seduced the American public with the promise that no one need ever miss a favorite show again. More than a decade later, they're finally living up to that promise.

You know what the problem has been—a bewildering array of often-minuscule timer buttons and flashing LEDs, accompanied by complex instruction manuals seemingly written for electronic engineers. More often than not, programming a VCR simply wasn't worth the bother.

But timeshifting is—belatedly—coming into its own, as manufacturers introduce ever-simpler yet far more versatile program timers. And even though a variety of approaches is being employed, the popular choice now (and the one seen as holding the most potential) is onscreen programming. Onscreen is now sweeping through product lineups offered by virtually every VCR maker (see sidebar, overleaf), but that doesn't mean a standardized programming format is—or should be—emerging.

Although all onscreen systems perform the same basic functions via remote control operation, some offer distinct advantages—which surface when the VCR is programmed without help from an instruction manual.

An example of a simple, intuitive onscreen system is featured on the JVC JX-S900, which leads the user through each step of the process. Activating the “program” button calls up the first program. The cursor flashes under the number to be entered next. The user can then scroll up and down (one-way scrolling can significantly slow down the programming process) through numbers for start/stop times and channel selection; a select button moves the cursor

from one timer function to the next. The program button moves the user between programs one through eight.

Most or all of the JVC programming procedure can be carried out without need for an instruction manual. In fact, any evaluation of programming systems now on the market generally boils down to this point: whether or not the process is simple enough to render an instruction manual unnecessary.

Increasingly, onscreen systems accomplish that goal, and several manufacturers are now employing advanced graphics and computer-based technology to take things a step further. Among them are RCA and Hitachi, which began offering what amount to interactive onscreen versions of owner instruction manuals several years ago.

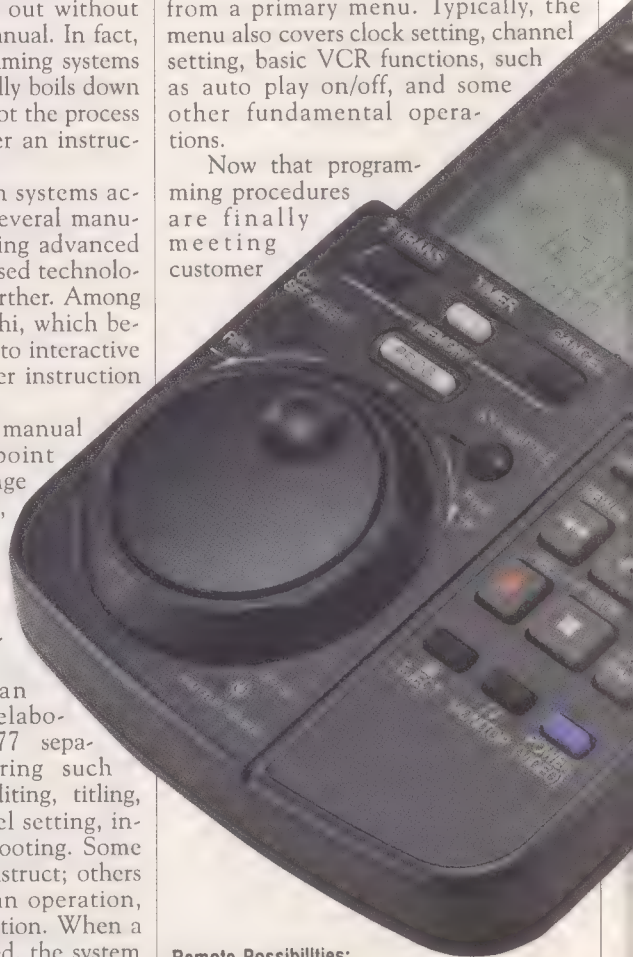
RCA's onscreen Help manual presents a basic seven-point menu which covers a range of VCR-related operations, including how to play and record tapes, how to set tape speeds, a basic problem checklist and—of course—timer programming.

Hitachi's Intelascan system is even more elaborate, displaying up to 77 separate screens and covering such topics as timeshifting, editing, titling, remote operation, channel setting, index search and troubleshooting. Some screen responses simply instruct; others guide the user through an operation, asking for specific information. When a procedural error is detected, the system responds with an onscreen explanation, such as, “Your recording was not completed because not enough tape remains

available in the cassette.”

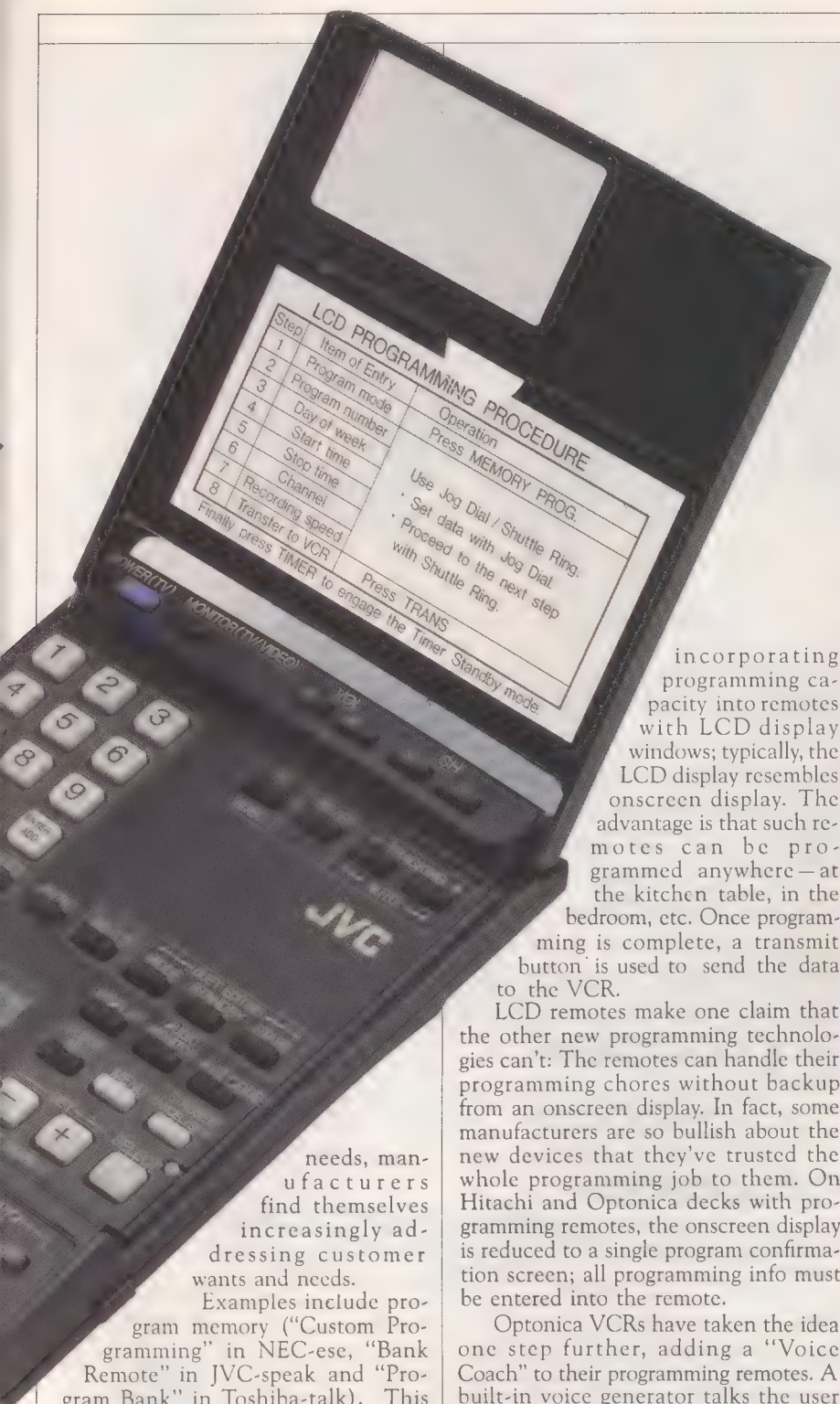
Other manufacturers are taking similar, if smaller steps, making timeshifting only one of many functions available from a primary menu. Typically, the menu also covers clock setting, channel setting, basic VCR functions, such as auto play on/off, and some other fundamental operations.

Now that programming procedures are finally meeting customer



**Remote Possibilities:**  
The LCD on JVC's remote displays all timeshifting data.





needs, manufacturers find themselves increasingly addressing customer wants and needs.

Examples include program memory ("Custom Programming" in NEC-ese, "Bank Remote" in JVC-speak and "Program Bank" in Toshiba-talk). This feature permits storage of day/time/channel information in a memory bank, along with a short identity tag, say, Cos for *The Cosby Show*. If the VCR owner decides to tape that program in a given week he or she simply dumps the Cos data from the memory into the timer.

One very obvious disadvantage of onscreen programming is that it won't work unless the TV set is turned on. Hitachi, JVC, GoldStar and Sharp's Optonica line are tackling the problem by

incorporating programming capacity into remotes with LCD display windows; typically, the LCD display resembles onscreen display. The advantage is that such remotes can be programmed anywhere—at the kitchen table, in the bedroom, etc. Once programming is complete, a transmit button is used to send the data to the VCR.

LCD remotes make one claim that the other new programming technologies can't: The remotes can handle their programming chores without backup from an onscreen display. In fact, some manufacturers are so bullish about the new devices that they've trusted the whole programming job to them. On Hitachi and Optonica decks with programming remotes, the onscreen display is reduced to a single program confirmation screen; all programming info must be entered into the remote.

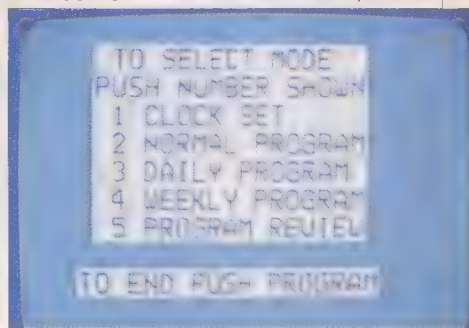
Optonica VCRs have taken the idea one step further, adding a "Voice Coach" to their programming remotes. A built-in voice generator talks the user through each step of the programming process—sort of an audio version of onscreen programming. Once programming is complete, the artificial voice sums up what's been programmed before the data is transmitted.

Panasonic is using similar techniques to improve the remote telephone programming system it introduced a few years ago. The original phone programming system required users to memorize command sequences, including the

number, pound and star buttons. But the influence of onscreen programming is clear in the new system, which asks for each piece of information as needed. When the VCR is phoned, an electronic voice answers ("Hello, this is your VCR"). After the caller enters an access code, the voice sequentially asks for numbers (or letters) for day, time and channel.

Panasonic was also responsible several years ago for one of the flashier and most advanced timeshifting systems—bar code programming. The bar code system uses a six-inch long scanning wand which is passed over bar codes; it's similar to the process now used in some grocery and other stores. The difference is that the bar codes contain information on times, days and channels, not inventory numbers and prices.

To program a bar code deck, the user runs the pointed tip of the scanner over the appropriate bar codes for day, time



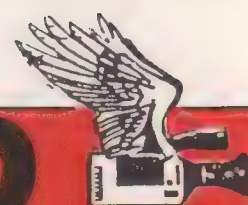
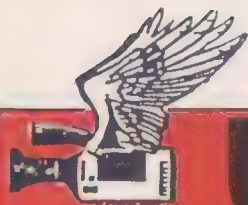
**Menu Mania:** Most VCRs now use onscreen programming menus, like this one from Samsung.

on, time off and channel. The other end of the scanner is then aimed at the VCR and the transmit button is activated to send the information to the VCR. Since all machines featuring bar code programming now also include onscreen programming, the user can visually confirm the bar code information through an onscreen check.

Panasonic had originally hoped it could persuade publications such as *TV Guide* to print bar codes along with program listings. But so far, the idea has not taken off in any significant way. *TV Guide* says it's still considering the issue; in November, ABC ran *TV Guide* ads with bar codes for advertised programs.

Panasonic has taken matters into its





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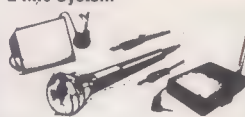
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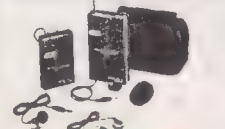


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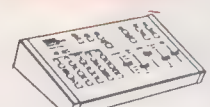


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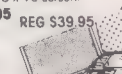
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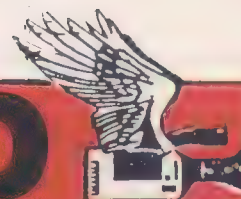
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**CCD-F70**

**JVC**

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VHSC

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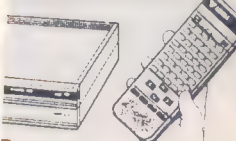
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# IT'S ABOUT TIME

own hands, buying ad space in *Cable Guide* to run bar codes for programs selected by the magazine's staff. "We run one bar code per night," explains *Cable Guide* editor Jay Gissen. "We select programs for their broad appeal and high quality, and concentrate on cable network shows."

But relying on ads for bar codes creates a new problem, namely that programming control is turned over to someone other than the consumer. "When ABC ran those ads in *TV Guide*, there was only one bar code for the whole night," says *Video Magazine* reader Gary Davis. "If you wanted to use the code, you had no choice but to record the entire evening's worth of programs. That's not very useful."

Will bars ever take off in a big way? "It's become sort of a chicken-and-egg thing," says Philips product manager Bob Kobes, whose VCRs use the same bar code programming as Panasonic's. "As long as only a few people want bar codes, publications are reluctant to put them in. By the same token, as long as publications aren't putting the codes in, people see less reason to buy a bar code VCR."

If the advertising experiments work, publishers may become more interested in bar codes, and the approach could eventually prove to be the most convenient programming method. If not, bar

## Guide To Program Timers



**Magic Wand:**  
Panasonic's bar code scanner translates codes into timeshifting data.

Most VCR's now use onscreen programming. Following is a list of VCRs that use an alternate or supplementary method. If a feature is listed as added or also used, the deck includes onscreen programming. All current decks not listed use onscreen, including all Fisher, Mitsubishi, Sanyo, Sony and Zenith VCRs.

- **General Electric.** The VG7500 uses front-panel programming.
- **Goldstar.** The GVH01290 also uses LCD remote programming.
- **Hitachi.** Models VTM-121A, VTM-110A and VT-3000A use front-panel programming. Models VTF-430 and VTF-470 use LCD remote programming with onscreen confirmation.
- **JVC.** Several models also use LCD remote programming: HRD-520, HRD-620, HRD-840, HRD-850, HRS-5500, HRS-6600 (which also has a 20-program memory), HRS-8000 and HRS-1000.
- **Magnavox.** Models VR9825, VR9846 and VR9862 also use bar codes.
- **NEC.** The DS8000U MkII and N979U also have 14-program memories.
- **Panasonic.** The PV-4962, PV-4970, PV-S4980 and PV-S4990 also use bar codes with scanner wands. The PV-2912 and PV-4920 also use bar codes but have scanners built into the remote controls. The PV-S4986 uses bar codes, a scanner wand and telephone programming, while the PV-4926 does the same but combines the scanner and the remote.
- **Philips.** The VR6695 and VR6995 also use bar codes.
- **Quasar.** The VV9407 uses front-panel programming. The VH-5985 also uses bar codes. All other models have bar code capability but require an optional \$39.95 scanner.
- **RCA.** Model VR250 uses front-panel programming.
- **Samsung.** Models VR3309 and VM6003 use front-panel programming.
- **Sharp.** The VCA205 uses front-panel programming. Optonica models add a talking remote with an LCD display and onscreen confirmation.
- **Sylvania.** The VC4144 adds bar codes.
- **Toshiba.** The SV-F990 uses front-panel programming with onscreen confirmation, and the SV-970 has a 20-program memory.

—BB

**Use this Bar Code to program 'The Making Of A Legend: Gone With The Wind' on your Panasonic VCR**

**8:05 pm TBS**

198

Program listings visible in the graphic include:

- 7:35 (19) TBS SCH
- 7:45 (24K) HBO SHO
- 8:00 (20) SPM
- 8:30 (35) MAX
- 8:50 (37A) BRV
- 9:00 (35B) SCH
- 9:30 (30) A&E
- 9:35 (35V) CNN
- 9:40 (27B) ESPN
- 9:45 (18) LIFE
- 9:50 (25) MTV
- 10:00 (22) TBS
- 10:10 (15B) LIFE
- 10:15 (10) MSG
- 10:20 (24) USA
- 10:25 (16C) SCH
- 10:30 (17D) LIFE

**Good Timing:**  
*Cable Guide's* codes simplify timeshifting for bar code VCR owners.

code programming will probably end up as an optional convenience, supplementing more conventional programming techniques, which is basically the position bar codes occupy now.

One thing is certain, however. No matter which new VCR you may decide to purchase, you're virtually certain to get one that's easier to program than the old one. The difficult part is deciding which of the rapidly-growing number of possible programming options is best for you.



BY RICHARD GEORGE

# 'GOD'S LONELY MAN'

*Martin Scorsese's films explore the lives of outcasts and misanthropes.*

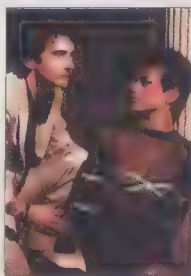
**M**indful of the religious protests the theatrical run of Martin Scorsese's *The Last Temptation of Christ* generated, the film's video release was orchestrated with none of the fanfare major titles usually receive. The low-key strategy worked, yielding solid sales and rentals with a minimum of outcry. But those familiar with Scorsese's career might have expected the veteran director to construct a marvelous cinematic misfit from the hair shirt of Nikos Kazantzakis' novel. However, Willem Dafoe's beleaguered Christ hardly holds a candle to the complex loners and outsiders that inspired Scorsese's most affecting films: *Taxi Driver*, *Raging Bull* and *The King of Comedy*.

If critics really wanted to get worked up over Scorsese's religious interpreta-

tions, they might as well go all the way back to *Mean Streets* (1973), his breakthrough feature. The gritty antecedent to *Dream Street* (NBC's recent prime-time attempt to romanticize blue-collar life) begins with this gutter-level benediction: "You don't make up for your sins in church. You do it in the street. You do it at home. The rest is bull and you know it." This applies no less to the Christ of *Last Temptation* than to the confused soul in whose head it rings.

While *Mean Streets* deals with the temptations and tribulations of a down-home Italian-American (Harvey Keitel) trapped between old and new worlds, the film ultimately centers on Johnny Boy (Robert De Niro), his irresponsible, lunatic cousin. We can almost see the film slide onto his incapable shoulders, as if Scorsese were thinking, "Hold it a second, we're on to something here!"

What grabbed Scorsese evolved into one of the most potent actor and director pairings in movie history. In De Niro, Scorsese found more than a spiritual body double. He discovered a stand-in for Everyman. Keitel's guilty moral wrestling with God and the Mafia seem minor compared to the fiery, often goofy, hoops De Niro flew through over the next ten years. Whether playing a



**The Outsiders:** Director Martin Scorsese (top), Jodie Foster and Robert De Niro in *Taxi Driver* (above) and Griffin Dunne and Linda Fiorentino in *After Hours* (left).



# LONELY MAN

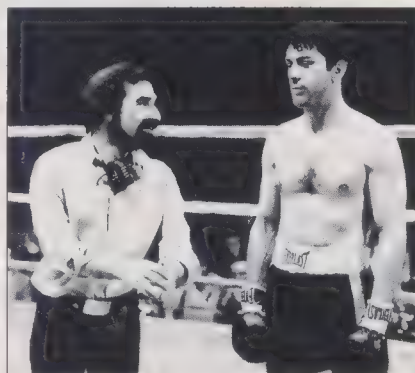
psycho taxi driver, a hostile jazz saxophonist, a self-destructive prizefighter or a would-be comedian, De Niro transformed each of these Scorsese characters into vital variations on the theme of "God's lonely man," as Travis Bickle called himself in *Taxi Driver*.

Scorsese's first outsider movie was *Boxcar Bertha* (1972), produced under the economical auspices of Roger Corman and American International Pictures. Set during the Depression, *Bertha* begins with a tastefully exploitative shot of Barbara Hershey's thigh and concludes with her union-organizing lover (David Carradine) crucified to a railroad car. (According to Scorsese, it was Hershey who introduced him to Kazantzakis' novel. He repaid the favor by casting the former Barbara Seagull as Mary Magdalene.)

While *Bertha* is a sexy '60s spirit hoping to acquire something she "never had" through an idealistic combination of "guts and luck," the title character of 1974's *Alice Doesn't Live Here Anymore* (Ellen Burstyn) attains her desires only by denying them.

Like almost all Scorsese's characters, Alice is running from the unfulfilling emptiness of modern life. With her adolescent son in tow, she finds something resembling happiness in the form of a cowboy (Kris Kristofferson) she meets

**Man For All Seasons:** Scorsese works with the cast of *The Last Temptation of Christ* (right) and with Robert De Niro in *Raging Bull* (below).



while waiting tables in a cafe. But first she has to jettison her desire to sing professionally.

Yet, *Alice* was something of a detour. Scorsese's reputation rests mainly on his portrayals of psychological and spiritual consequences of urban violence. In *Taxi Driver*, Travis Bickle's defiant paranoid litany—"You talkin' to me? You talkin' to me?"—epitomizes urban dread. As

portrayed with frightening conviction by De Niro, Bickle is much more than a psycho suffering post-Vietnam stress. He represents a kind of repressed fury with which many city dwellers can identify.

Awash in expressions of spiritual malaise, *Taxi Driver* is a John Ford western stretched and twisted to reflect a moral miasma that has only worsened since the film's 1976 release. More prophecy than sociology, the movie's violent nihilism still packs a powerful, depressing wallop. The first in a series of epic loners by Scorsese and De Niro, Bickle combines the former's Dutch Calvinism with the latter's Catholicism to create a dark universe God has forsaken. Bickle views the world through a scrim of madonnas (Cybill Shepherd and Jodie Foster) and whores, imagining himself a Christian warrior pitted against an army of sinners.

*Taxi Driver* represents the apotheosis of Scorsese's style: God's point of view is

## SELECTED VIDEOGRAPHY

### BOXCAR BERTHA

1972. Barbara Hershey, David Carradine; dir. Martin Scorsese. 90m. (R) Vestron.

### MEAN STREETS

1973. Robert De Niro, Harvey Keitel; co-wr./dir. Scorsese. 112m. (R) cc LV also. Warner.

### ALICE DOESN'T LIVE HERE ANYMORE

1974. Ellen Burstyn, Kris Kristofferson, Vic Tayback, Diane Ladd; dir. Scorsese. 113m. (PG) Warner.

### TAXI DRIVER

1976. De Niro, Jodie Foster, Peter Boyle, Cybill Shepherd; wr. Paul Schrader; dir. Scorsese. 112m. (R) V/LV. RCA/Columbia.

### NEW YORK, NEW YORK

1977. De Niro, Liza Minnelli, Lionel Stander, Mary Kay Place; dir. Scorsese. 137m. (PG) CBS/Fox.

### THE LAST WALTZ

1978. The Band, Bob Dylan, Ringo Starr; dir. Scorsese. 117m. (PG) LV also. MGM/UA.

### RAGING BULL

1980. B&W/Color. De Niro, Cathy Moriarty, Joe Pesci; wr. Schrader; dir. Scorsese. 129m. (R) CBS/Fox.

### THE KING OF COMEDY

1982. De Niro, Sandra Bernhard, Jerry Lewis; dir. Scorsese. 108m. (PG) V/LV. RCA/Columbia.

### AFTER HOURS

1985. Griffin Dunne, Rosanna Arquette, Linda Fiorentino, Teri Garr; dir. Scorsese. 97m. (R) cc LV also. Warner.

### THE COLOR OF MONEY

1986. Paul Newman, Tom Cruise, Mary Elizabeth Mastrantonio; dir. Scorsese. 119m. (R) LV also. Touchstone.

### ROUND MIDNIGHT

1986. Dexter Gordon, Lonette McKee, Francois Cluzet, Scorsese; dir. Bernard Tavernier. 132m. (R) ss cc LV also. Warner.

### THE LAST TEMPTATION OF CHRIST

1988. Willem Dafoe, Harvey Keitel, Barbara Hershey; wr. Schrader; dir. Scorsese. 163m. (R) ss LV also. MCA.



**Bottoms Up:** Helen Shaeffer and Paul Newman in *The Color of Money*, Scorsese's *Hustler* sequel.



indicated by overhead shots. Disturbing dissolves and slow-motion sequences add flair to the relentless realism. Cinematic in-jokes abound. Blood-red lighting intensifies the mood. One of the very few American directors with a truly individual style, Scorsese's movies work both in part and as a whole. To play a Scorsese video at any random point is to be sucked quickly into a recognizable world.

Paradoxically, no two Scorsese films have the same overall look. *Taxi Driver* is all steam, blood and asphalt. His following film, *New York, New York*, is a self-conscious take on the '40s MGM musical. But instead of the usual boy-meets-girl formula, *New York, New York* becomes a subtle meditation on art, love and loneliness. In his quest for music, money and love, jazzbo misfit Jimmy Doyle (De Niro) does his best to destroy the life of his songbird wife (Liza Minnelli). For much of the film Jimmy is a man out of time, a bebopper trapped in the corny confines of the big-band mode.

In *The Last Waltz*, Scorsese's romantic documentary about the Band's 1976 Thanksgiving farewell concert in San Francisco, he captures the end of another musical era. Calling it quits after 16 years together, the Band packed their instruments and left the stage at the same time punk rock was beginning to trash it.

Scorsese reportedly scripted *The Last Waltz* in advance so that each lyric matched an appropriate camera angle. The concert, featuring many famous guests, is augmented with hazy, romantically lit sequences shot in a church-like barn, the better to illuminate such moments of beauty as the Staple Singers' transcendent version of "The Weight."

Scorsese's treatment of popular culture as the Church of Modern Life continues in his next two films. In *Raging Bull*, a 1980 black & white ring extravaganza, De Niro pulls out all his stops as middleweight champion Jake LaMotta, a man who "thinks he can make it on his own" but can't. Scorsese once told me that the film was primarily De Niro's project. To ready himself, the actor first had to get into fighting shape to portray LaMotta as a young contender. Then, to capture LaMotta's decline, De Niro submitted himself to a potentially dangerous physical transformation by gaining 50 pounds of flab.

In the film, LaMotta's loneliness stems from his inability to reconcile himself either to his brother (Joe Pesci) or his child bride (Cathy Moriarty).

De Niro's LaMotta is a brutist variation on Jerry Langford, the Johnny Car-

son-caliber talk-show star brilliantly played by Jerry Lewis in Scorsese's subtle 1982 black comedy, *The King of Comedy*. With bonafide nutball Rupert Pupkin (De Niro) as his doppelganger, Langford's passive celebrity isolation contrasts with Pupkin's nervous neurotic fantasy life. Prodded by a flipped-out friend (Sandra Bernhard) and devoted to a bar-room Madonna, Pupkin makes a last-ditch effort to achieve stardom by

kidnapping his idol — and succeeds, if only temporarily.

*The King of Comedy* was Scorsese's last film with De Niro. Neither's subsequent work has yet equaled the heights of their collaborations. The good news is they are working together again on *Good Fellas*, a movie adapted from Wise Guy, Nicolas Pileggi's violent study of New York mafiosi. The project will take the

*continued on page 104*

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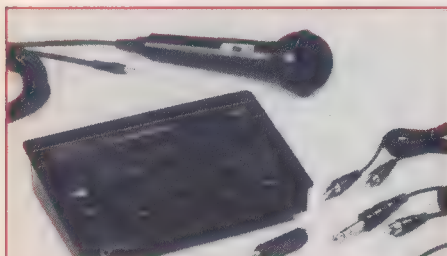


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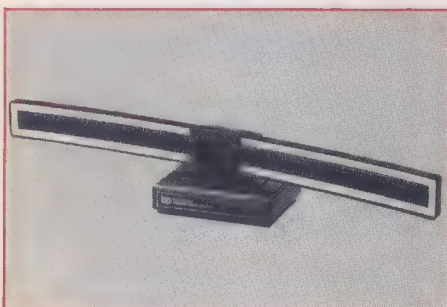


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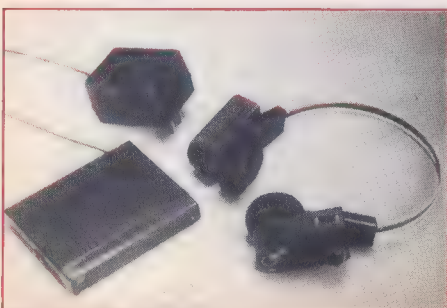


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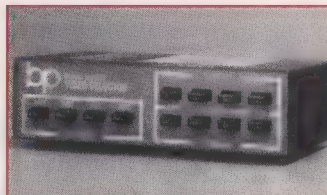


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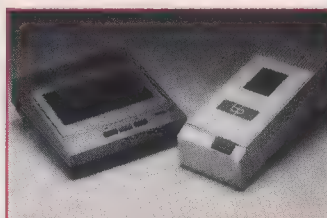


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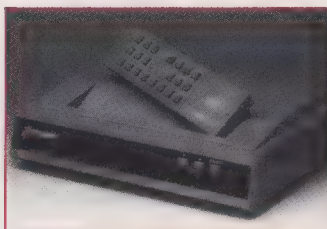
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# PROGRAMMING

## Film of the Month



**The Odd Couple:** Roger Murtaugh (Danny Glover) and Martin Riggs (Mel Gibson) wreak havoc in *Lethal Weapon 2*.

### ***Lethal Weapon 2***

1989. Mel Gibson, Danny Glover, Joe Pesci; dir. Richard Donner. 114m. (R) Hi ss cc \$24.98. LV \$24.98 8 \$24.98. Warner. V image: good.

It figures that Martin Riggs would dig the Three Stooges. When Mel Gibson's wacko cop takes a break from the chaos to laugh at Moe and company in *Lethal Weapon 2*, he's only getting psyched for another round of hyperbolic violence. As subtle as a pie fight, the film's cheerful barrage of car chases, shootouts and other acts of mayhem is a live-action cartoon that delivers everything it promises, which isn't very much. Sure, *Lethal Weapon 2* boasts an enormously appealing team in Gibson and Danny Glover, and it pushes all the right buttons—over and over again—but its ruthless efficiency ultimately seems crass and a bit offensive.

The original *Lethal Weapon* was an uneasy combination of two movies. The first part offered an amusing study of odd-couple police detectives, staid Roger Murtaugh (Danny Glover) and unstable Riggs, while the second half

opted for crowd-pleasing havoc. This time, with a franchise to protect, director Richard Donner jettisons all notions of character development and turns to the stuntmen and special effects crew. Glover and Gibson go through their increasingly facile routine, but the real payoff comes from exploding cars, collapsing houses and bad guys who go down like ducks in a shooting gallery.

In any case, it would be hard to find more despicable villains. The plot revolves around the slimy folks at the South African consulate: Besides upholding apartheid, these scum launder millions of dollars in drug money and kill innocent Americans. Riggs and Murtaugh pick up the scent after they're tapped to guard Leo Getz (Joe Pesci), a greasy, loquacious underworld accountant about to turn state's evidence. When the dust finally settles, our heroes have blown away enough enemies to impress Rambo, wisecracking all the while.

With the Russians no longer acceptable as evil incarnate, the film's use of white South Africans makes crafty sense. However, the exploitation of real-life troubles to justify a big-screen shoot-

'em-up smacks of cynicism. What goes on in Johannesburg every day is far more horrifying than the gangster hijinks that endanger Riggs and Murtaugh. The film trivializes the obscenity of apartheid by linking it to cheap pulp crime. It's an odd misstep in light of both movies' commendable depiction of Roger Murtaugh as a believable person instead of a cliché.

Despite nonstop hoopla, the first-rate cast gets in a few licks. Glover and Gibson could be a stand-up comedy team, although Riggs' transformation from a borderline psychotic in the first film to a less scary goofball in the sequel rings false. Joe Pesci's comically sleazy demeanor and whiny vocal tics guarantee smiles, though he's stuck in a one-note shtick. Joss Ackland and Derrick O'Connor make fabulous bad guys, playing cold-hearted devils with relish.

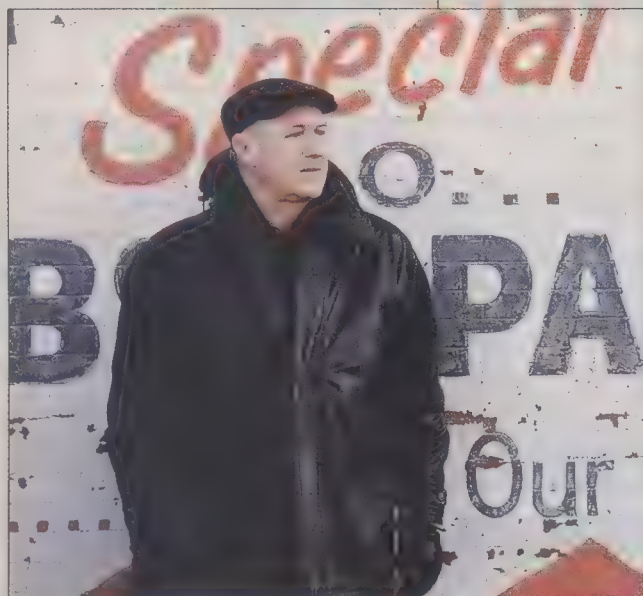
Donner and company are clearly in a groove. There's a playful, jokey quality to *Lethal Weapon 2* that sets it apart from standard B-movie fare. But before you celebrate the virtues of superior junk, remember: The Stooges got there first.

—Jon Young



BY JON SILBERG

# Drama



**Hide and Seek:** Gene Hackman tries to retrieve *The Package* (left), while Amanda Donohoe seduces Sammi Davis in *The Rainbow* (above).

If you loved *Three Days of the Condor* and *The Manchurian Candidate*, you'll be mildly entertained by *The Package*, a not terribly original conspiracy thriller from director Andrew Davis (*Code of Silence*). Gene Hackman stars as an army sergeant who becomes embroiled in a convoluted assassination plot when his "package" (prisoner Tommy Lee Jones) escapes from his custody. Things go from bad to worse, and soon he and his ex-wife (Joanna Cassidy) find themselves in the middle of an international plot involving conspirators within the defense department, among them John Heard at his sinister best.

**Soul Man:** Michael Chiklis as John Belushi in *Wired*.



Also on the scene is a band of white supremacists, the villains of choice in the late '80s much as Martians were in the drive-in movies of the '50s. *The Package* twists and turns and eventually finds Hackman in a car chase to save the world. It's neither Hackman's best car chase nor his best film.

Of course, a predictable spy yarn can only be so bad. There's always someone who hasn't seen it all before, or who has and doesn't care. But when you attempt an "important" film and botch it, there is absolutely no limit to the depths to which you can sink. Such is the case with *Wired*.

You don't have to worship John Belushi or believe the old *Saturday Night Live* was television's finest moment to be morally and aesthetically outraged by *Wired*. This pretentious collection of unrelated scenes purporting to be about the comedian's life and death is certainly no Lenny, but it's not even *Jojo Dancer, Your Life Is Calling*.

It's difficult to determine what director Larry Pearce and screenwriter Earle Mac Rauch were trying to do with this film. Belushi's guardian angel/cab driver leads him through unconnected scenes of his life. One would think that this ethereal tour guide would at least show Belushi his excesses and the causes of his death, that at the very worst *Wired* would be a heavy-handed anti-drug po-

lemic. But nooooo! The closest this movie comes to making a point of any kind (heavy-handed or not) is with the anti-drug public service announcement the distributor tacked onto the tape.

*Wired* manically jumps from one sordid anecdote to the next for no discernible reason. Interspersed are painful doses of pseudo psychodrama. Belushi plays pinball with his guardian angel and sees himself being autopsied. His biographer Bob Woodward even has visions of Belushi talking to him from his deathbed: "Breathe for me, Woodward!" Can you believe it?

*Distant Voices, Still Lives*, the small, autobiographical film by British director Terence Davies, is far superior to *Wired*, but it too suffers from a lack of dramatic structure. It employs a technique Dennis Potter used in *Pennies From Heaven*

*continued on page 79*

## REVIEWED

### THE PACKAGE

1989. Gene Hackman, Joanna Cassidy, Tommy Lee Jones; dir. Andrew Davis. 108m. (R) St cc \$89.95. Orion. V Image: good.

### WIRED

1989. Michael Chiklis, J.T. Walsh, Patti D'Arbanville; dir. Larry Pearce. 112m. (R) St \$89.95. IVE. V image: good.

### DISTANT VOICES, STILL LIVES

1989. Freda Dowie, Peter Postlethwaite, Angela Walsh; wr./dir. Terence Davies. 87m. (PG-13) St \$89.95. IVE. V image: good.

### THE RAINBOW

1989. Sammi Davis, Paul McGann, Amanda Donohoe; dir. Ken Russell. 104m. (R) St \$89.98. Vestron. V Image: good.



BY DANIEL SCHWEIGER

# Horror

**T**he boogeyman is coming to get you once again, but you don't have to be scared. In their current movies, sequel-weary frightmasters Freddy, Michael and Jason all fall on their disfigured faces before they can reach the video checkout. But horror is where you find it—this month an innocent child in a haunting and original film provides the lion's share of chills.

Youngsters tell all through drawings, crudely depicting their inner thoughts, wishes and terrors. *Paperhouse* guides us into this surreal realm, stick figures coming menacingly to life. Ten-year-old Anna (Charlotte Burke) controls her dreams by laying pencil to paper, creating weird stones, a lighthouse and a misshapen dwelling she enters through her fainting spells. Ostracized in class and berated by her mother (Glenne Headly), Anna creates a friend by drawing a sad-faced boy. But Mark (Elliot Spiers) is tragically real, a morose and crippled youth who's not pleased to find himself in Anna's imagination. Watching both children from the sketch's edge is a crossed-out version of Anna's father (Ben Cross), a demonic force who's compelled to destroy the children.

*Paperhouse* has the emotional power of the best fairy tales. It sets up the ultimate playground for its adolescent heroes, then forces the kids to maturity when grown-up evil closes in. At first strange and bratty, Anna learns to give of her powers by drawing legs, a bike and tables of junk food for Mark to encourage him to walk. Theirs is a tender and believable relationship, full of the discoveries and poorly-expressed affections

## REVIEWED

### PAPERHOUSE

1989. Glenne Headly, Ben Cross; dir. Bernard Rose. 92m. (PG-13) St \$89.95. LV also. V image: good.

### A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD

1989. Robert Englund, Lisa Wilcox, Kelly Jo Minter; dir. Stephen Hopkins. 91m. (unrated), 90m. (R) St. \$89.95 ea. Media. V image: good.

### HALLOWEEN V

1989. Donald Pleasance, Danielle Harris, Wendy Kaplan; dir. Dominique Othenin-Girard. 96m. (R) St \$89.95. CBS/Fox. V Image: good

### FRIDAY THE 13TH PART VIII: JASON TAKES MANHATTAN

1989. Kane Hodder; dir. Rob Hedden. 96m. (R) price n.a. Paramount. V image: good.

of first love. But reality holds sway in this twilight existence. When the fantasy is over, Anna must see beyond her father's evil counterpart to restore her love for him.

Depending on character development instead of shock effects, *Paperhouse* reinvents the nightmare genre through its understated approach. Director Bernard Rose's eerily-lit visuals create a dream world of endless fields and wind-swept buildings. Superbly acted, lushly scored and beautifully shot, *Paperhouse* unforgettably shows that life and death are only a dream apart.

One can only hope to wake up from *The Dream Child*, in which "the bastard



*Dream Child*: Charlotte Burke in *Paperhouse*.

son of 100 maniacs" returns to knock off the usual bunch of Elm Street teens. Freddy here resurrects himself in an unborn infant's sleep cycle, donning his trademark Stetson and razor gloves to little effect. Director Stephen Hopkins gropes for the technique that made Wes Craven's original *Nightmare* a classic, but only comes up with an incomprehensible and badly-lit film. Only an ingenious battle of superheroes lives up to the promise the series once held. There's no nightmare here, only the pitiful sight of Freddy, a burned-out has-been of a monster.

*Halloween V* at least tries for a little depth. This time Michael has a psychic rapport with his little niece Jamie (Danielle Harris). On hand to scream "You've got to listen! He's pure evil and he's coming back to Haddonfield!" is a hammier-than-usual Dr. Loomis (Donald Pleasance), who sets up Jamie for an intense confrontation with Michael. Though burdened with a truly deadly script, director Dominique Othenin-Girard does impart the film with a little stylishness. The acting also surpasses the typical blunt-instrument variety—Harris succeeds in convincing us that there really is something horrible out there. But try as it might, *Halloween V* never breaks from the stalk-and-slash mode, *continued on page 79*



### City Slicker:

Mr. Hockey Mask seeks new prey in *Friday the 13th Part VIII: Jason Takes Manhattan*.



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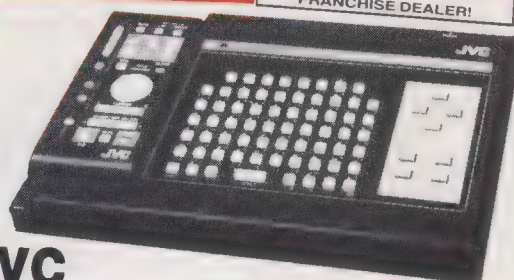
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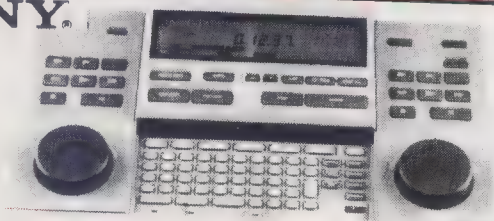
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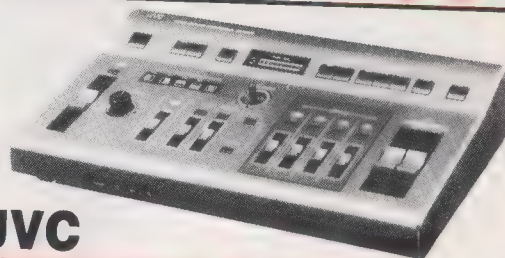
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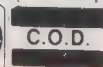
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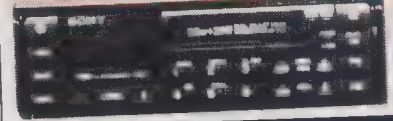


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BY SOL LOUIS SIEGEL

## Foreign Films

**L**et's face facts: You can't market a subtitled (or even dubbed) movie on tape unless it has something truly unique to offer. This month's selection of foreign films is a case in point—even the worst of these pictures is far from ordinary.

The Russian-made *A Forgotten Tune for the Flute* is a direct product of *glasnost*. This policy provided the filmmakers with the once unimaginable chance to poke fun at the notorious Soviet arts bureaucracy. It has a conventional story line, in which a bigwig from said bureaucracy has an affair with a vivacious, free-thinking nurse who wakes him up—briefly—to how he's sold out. The material is finely judged and acted, with a nicely understated satire of socialist realism's nay-saying guardians—people who have made the lives of Soviet artists so miserable for so long.

In his landmark *Red Desert*, director Michelangelo Antonioni is at war not with bureaucracy, but with modern life itself—and with conventional narrative. It almost seems as if he provided a story and characters only to get the financing required to put his vision on the screen.

And what a vision it is. An industrial district, as seen from the vantage point of an emotionally unstable housewife (Monica Vitti), becomes a smoky nightmare. Antonioni uses color not only in bold primary splashes but in subtle contrasts that reflect his characters' emotional states, and in hellish grays that could never be achieved in black & white. The visual pyrotechnics, with which Connoisseur's meticulous letterboxed transfer copes gamely, are everything, the brief-affair story line (perhaps intentionally), nothing. *Red Desert* is a



Ennuï, Italian Style: Monica Vitti in *Red Desert*.



Couch Trip: A betrayed wife confronts one of the other *Women on the Verge of a Nervous Breakdown*.

great film, but only to the degree that you can overlook its wooden dialogue and acting.

*Suspiria* is highly regarded by horror buffs for its use of color complemented by stylized sets and bizarre lighting effects. For my money, this amounts to little more than an elaborate sauce director Dario Argento poured over a fifth-rate script about foul doings at a dance academy—not style, but an attempt to disguise the inedible.

This brand of garish schlock, along with '50s-style Hollywood glamour and wicked anti-Fascist satire, all uproariously mutated, has long been a part of Pedro Almodovar's black comedies. (The recently issued *Matador* is a terrific example.) In *Women on the Verge of a Nervous Breakdown*, the director pushes the schlock into the background, replaces the satire with humanity, and comes up with one of the few great comedies of the '80s.

Pepa (Carmen Maura), an actress, is frantic to deliver a parting message to Ivan, the lover who's just walked out on her. Between her and her goal are Ivan's son from a long-ago affair; the son's mother, just out of the nuthouse and also hunting Ivan; a friend in trouble with Shiite terrorists and the law; and a nasty feminist lawyer—not to mention burning beds, spiked gazpacho, oddly equipped taxis, dangerous telephones

and all manner of flying objects. It's the stuff of everyday life magnified to the looniest extreme.

Maura, the shining star of Almodovar's repertory company, here outdoes herself. The film is marked by ripe colors, ripper invention and a real affection for even the most minor characters. *Women* establishes Almodovar as a true rarity—a mature artist who hasn't forgotten how to have fun.

### REVIEWED

#### A FORGOTTEN TUNE FOR THE FLUTE

1989. Leonid Filatov, Tatiana Dogileva; co-wr./dir. Eldar Ryazanov. 131m. (NR) sub. \$79.95. Fries. V image: good.

#### RED DESERT

1964. Monica Vitti, Richard Harris; co-wr./dir. Michelangelo Antonioni. 120m. (NR) sub. \$79.95. Connoisseur. V image: excel.

#### SUSPIRIA

1976. Jessica Harper, Stefania Casini; co-wr./dir. Dario Argento. 97m. dub. (R) \$89.95. (NR) let. \$89.95. (NR) \$89.95. Magnum. V image: good.

#### WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

1988. Carmen Maura, Antonio Banderas, Julieta Serrano; wr./dir. Pedro Almodovar. 88m. (R) sub. \$79.95. Orion. V image: good.



BY MARIANNE MEYER

# Kidvid

A lot has been said about the way home video gives theatrical films a new lease on life—we all tell stories about discovering great films on tape. Because many kidvid releases are first seen on the small screen, the field is especially prone to delightful surprises. I'm frequently amazed at the quantity of material created for kids by relatively obscure companies and at how good much of it is.

Kidvidz, a small company in Newton, Massachusetts, is a case in point. Though the company has released only three original children's videos, all score high marks. The tapes feature real kids in starring roles and original songs, and all were prepared by former child development specialists. The range of the programming is also noteworthy.

*Hey, What About Me?* is the first original kidvid to deal with the topic of sibling rivalry. It focuses on the real-life concerns of a group of kids, ages 2 to 6, whose lives have been changed by a new baby brother or sister. The kids narrate the show (a few stiff "dramatizations" vouch for the fact that they're not professional actors) and express the confusion, anger, fun and excitement of having a new family member.

The down side of a new baby is acknowledged with humor and with musical bits like "The Lonely Song" meant to help kids cope with their feelings. The tone is warm and candid. Best of all, the tape offers "fun things to do with your baby" that let older siblings feel competent, important and needed. Except for some dips in audio quality, there's nothing less than impressive about this helpful half-hour.

There's only one problem with *Kids Get Cooking*—the title should have been *Kids Get Talking—About Eggs*. This humorous, educational and entertaining show features puppets, crafts and science demonstrations, songs and egg trivia, plus a visit to a dairy farm to see where the nutritious little objects come from. The show's got everything *but* cooking. A single recipe (for "Muffin Tin Eggs") is included, so if cooking tips and kitchen how-tos are what you're looking for, stay away. But as an introductory lesson in good nutrition, and as a fascinating look at a single item common to everyone's refrigerator, this show is,



#### Crafty Devils:

A puppet chef tries to make *Kids Get Cooking* (above) while artist Ed Emberley teaches *Squiggles, Dots and Lines* (right).



## REVIEWED

#### HEY, WHAT ABOUT ME?

1987. 25m. \$19.95. Kidvidz. Ages 2 to 6. V image: fair.

#### KIDS GET COOKING

1987. 25m. \$14.95. Kidvidz. Ages 4 to 10. V image: good.

#### SQUIGGLES, DOTS & LINES

1989. Anim. and live action. Ed Emberley. 25m. \$14.95. Kidvidz. Ages 5 to 12. V image: good.

#### MC GEE AND ME! THE BIG LIE, A STAR IN THE BREAKING, SKATE EXPECTATIONS

1989. Anim. and live action. Joseph Damman. 30m. ea. \$19.95 ea. Tyndale. Ages 5 to 13. V image: good.

#### SPECIAL FRIENDS: STARRING YOU ON KAZOO

1989. 30m. \$24.95 (packaged with kazoo). Lights, Camera, Interaction. Ages 4 to 8. V image: good.

um, eggs-ceptional.

Kidvidz's most recent release, *Squiggles, Dots and Lines*, also has no obvious faults. Though it's aimed at kids from ages 5 to 12, it has something to offer almost any budding artist. Host Ed Emberley is one of those artist/author/educators who refuses to let his talents intimidate you. Instead, he seems to delight in demystifying the creative process and encouraging everyone to give it a try. Emberley's key is the "drawing alphabet," a simple set of symbols (like circles, squares, triangles, etc.) you can use to create almost any object. It's a great way for kids to learn to draw or to enhance the talents they may already have.

Religious programming is another booming kidvid genre tilted by smaller companies, but I confess I don't care for much of what's available. Preachy mes-

sages and cheap animation tend to dominate religious kidvid, making the arrival of the fine new *McGee and Me* series from Living Bibles International even more a cause for celebration. The shows mix live action and cartoons to tell the story of a budding, 11-year-old cartoonist named Nicholas (played by appealing newcomer Joseph Damman). Nick creates McGee, an animated alter ego. The two hold discussions and interact in a simple *Roger Rabbit* kind of way as Nick deals with his friends, family and, in particular, the realistically rotten school bully, Derrick.

Each episode includes a McGee cartoon illustrating a Bible tale, but the religious touch is light and the result more involving for its subtlety. The values discussed, like honesty (*The Big Lie*), humility (*A Star in the Breaking*) and



# Directory

## HIGHLIGHTS OF THE MONTH

### The Abyss

1989. Ed Harris, Mary Elizabeth Mastrantonio, Michael Biehn; dir. James Cameron. Overlong *Close Encounters* rewrite about underwater oil-rig crew searching for sunken nuclear sub. Stays afloat thanks to good performances, great sound. 140m. (PG-13) ss cc \$89.98. CBS/Fox.

### The Adventures of Milo & Otis

1989. Nar. Dudley Moore; dir. Masanori Hata. Lushly photographed animal story from Japan: Dog plays protector to trouble-prone kitten. 76m. (G) ss cc V only. \$89.95. RCA/Columbia.

### An Affair to Remember

1957. Cary Grant, Deborah Kerr, Richard Denning, Cathleen Nesbitt; co-wr./dir. Leo McCarey. Bachelor Grant, engaged to wealthy heiress, falls in love with another woman (Kerr) during transatlantic cruise. Well-played comedy-cum-tearjerker. 115m. ss cc \$39.98. CBS/Fox.

### Bachelor Mother

1939. B&W. Ginger Rogers, David Niven, Charles Coburn; dir. Garson Kanin. Shop-girl takes in a foundling but no one believes it's not hers. Charming cast keeps the contrived storyline bubbling. 82m. Also czd. St version. \$19.98. Turner.

### Before the Revolution

1962. B&W/color. Adriana Asti, Francesco Barilli; wr./dir. Bernardo Bertolucci. Astonishingly confident drama—the 22-year-old



Drinkin' Buddies: Joan Blondell (left) and Katherine Hepburn philosophize in Walter Lang's *The Desk Set*.

director's second movie—examines course of young man's affair with neurotic aunt as communist rebellion looms. 110m. sub. \$59.95. New Yorker.

### Between Two Women

1986 TVM. Farrah Fawcett, Colleen Dewhurst, Michael Nouri; dir. Jon Avnet. Dewhurst is sensational as a disapproving mother-in-law who finally makes peace with her son's wife after suffering a stroke. 95m. (NR) St \$79.95. Warner.

### Billy Crystal: Midnight Train to Moscow

1989. Dir. Paul Flaherty. Very funny stand-up routines taped at Soviet capital's Pushkin Theater. 72m. ss cc V only. \$59.99. HBO.

### Chan Is Missing

1982. B&W. Marc Hayashi, Wood May, Lauren Chew; dir. Wayne Wang. Two cabbies search San Francisco's Chinatown for man who disappeared with their money. Engaging low-budget comedy. 80m. \$79.95. New Yorker.

### The Desk Set

1957. Katherine Hepburn, Spencer Tracy, Gig Young, Joan Blondell, Dina Merrill; dir. Walter Lang. TV station's research director (Hepburn) battles computer expert (Tracy) hired to replace staff with machines. Uneven script smoothed out by two pros. 103m. cc \$39.98. CBS/Fox.

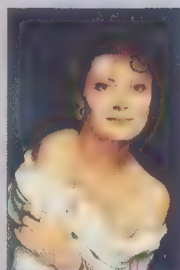
### Fox and His Friends

1975. Rainer Werner Fassbinder, Karl-Heinz Boehm, Peter Chatel; co-wr./dir. Fassbinder. Dour social drama: Homosexual carnival entertainer wins lottery only to be stripped of his money by a wealthy lover and his acquaintances. 123m. sub. let. \$79.95. New Yorker.

### The Ghost and Mrs. Muir

1947. B&W. Rex Harrison, Gene Tierney, George Sanders; dir. Joseph L. Mankiewicz. Deceased English sea captain falls in love with the widow who's moved into his house. Enchanting romance keyed by

## Labels For Less



Susan Sarandon in *Bull Durham*

The curtain's going up on Vestron's "Encore IV" promotion, with 15 movies bowing at the reduced price of \$29.98. Among the teeming cast you'll find Treat Williams cooing *Smooth Talk* to Laura Dern, Sigourney Weaver and Dr. Ruth Westheimer mugging in *One Woman or Two*, Julie Harris and Barbara Barrie smashing *The Bell Jar*, Peter Fonda inducing *The Trip*, Peter Falk narrating the Oscar- and Emmy-winning prison documentary *Scared Straight*, and Julie Walters (bravo!) as a British madam who lavishes kinky *Personal Services* on her clientele.

Bargain reissues from IVE include *The Puppetoon Movie*, *Iron Eagle II*, Dolph Lundgren's *Maximum Potential* and the thriller *Watchers* at \$19.98, plus *Pascal's Island* and *Ground Zero* at \$14.98.

In honor of the comedian's 94th birthday, **Vid-America** marks down *George Burns: His Wit and Wisdom* from \$29.98 to \$19.98.

**Orion** will now trade its baseball hits *Bull Durham* and *Eight Men Out* to any viewer with \$19.98, along with *Cherry 2000*, George Romero's *Monkey Shines*, Dennis Hopper's *Colors* and Rodney Dangerfield's *Nothin' Goes Right*. —S.D.

See next page for key to abbreviations.



# DIRECTORY

moody, memorable Bernard Herrmann score. 104m. cc \$39.98. CBS/Fox.

## Heaven Can Wait

1943. Don Ameche, Gene Tierney, Laird Cregar, Charles Coburn, Marjorie Main; dir. Ernst Lubitsch. Ladies' man consigned to hell recounts his exploits. As always, Lubitsch makes it sparkle. 112m. cc \$39.98. CBS/Fox.

## Heavy Petting

1989. Pr./dir. Obie Benz. Amusing documentary intercuts campy '40s and '50s

instructional films with subjects' accounts of first sexual experiences. 75m. \$89.95. Academy.

## The Incident

1967. B&W. Martin Sheen, Tony Musante, Beau Bridges, Jack Gilford, Thelma Ritter, Ed McMahon, Gary Merrill; dir. Larry Pearce. Two thugs terrorize late-night subway riders. Ugly. 99m. \$59.98. CBS/Fox.

## Indiana Jones and the Last Crusade

1989. Harrison Ford, Sean Connery, Denholm Elliott; dir. Steven Spielberg. Connery

provides only sparks in series' rote third entry. 126m. (PG-13) ss \$24.95. Paramount.

## Kovacs!

1971 comp. B&W. Vintage tomfoolery from TV iconoclast Ernie Kovacs, ca. '50s and early '60s. Includes "Percy Dovetonsils" skit, Dutch Masters Cigar ads, rare outtakes, more. 85m. V only \$19.95. Rhino.

## Tales from the Crypt

1989. Made-for-cable horror stories inspired by gruesome E.C. comic books of the early '50s. *The Man Who Was Death*: stars Bill Sadler; dir. Walter Hill. Unemployed executioner finds freelance work. *And All Through the House...*: Mary Ellen Trainer; dir. Robert Zemeckis. Psychotic Santa Claus. *Dig That Cat...He's Real Gone*: Gustav Vintas, Joe Pantoliano; dir. Richard Donner. Man granted nine lives loses them faster than he expected. 81m. ss cc V only. \$89.99. HBO.

## Tokyo Story

1953. B&W. Chishu Ryu, Setsuko Hara; dir. Yasujiro Ozu. Master director's study of an elderly couple neglected by their harried children. A must. 134m. sub. \$69.95. New Yorker.

## The World of Joseph Campbell:

*Transformations of Myth Through Time* 1989. First entry in 3-vol. series of Campbell's lectures, filmed at Sarah Lawrence

## PROGRAM LEGEND

### DATE

Varies according to type of program.

**Films:** original theatrical release.

**Made-for-broad-cast:** first telecast.

**Made-for-video:** first release in any format.

**Compilations:** production of collected work.

### FORMAT

All tape programs are available in Beta and VHS unless noted.

**B:** Beta cassette

**V:** VHS cassette

**8:** 8mm cassette

**LV:** videodisc in CLV or CAV format.

### AUDIO

All available info is provided. Tapes generally have Hi-fi tracks; discs are CX encoded.

**St:** stereo

**ss:** Dolby surround stereo

**cc:** closed-captioned

### IMAGE RATING

For theatrical releases, ratings of **excl.**, **good**, **fair** and **poor** refer to transfer quality and visual appearance; for non-theatrical programs, to overall visual quality.

### ETCETERA

Official MPAA ratings (G, PG, PG-13, R, X) are noted when available. All programs are in color unless noted.

**anim:** animated

**B&W:** black & white

**cas.:** videocassette

### comp.: compilation

**czd.:** colorized

**dig.:** digital

**dir.:** directed by

**dub.:** dubbed

**let.:** letterboxed

**m.:** minutes

**n.a.:** not available

**nar.:** narrated by

**NR:** not rated

**pr.:** produced by

**RE:** reissue

**sim.:** simulated

**Sp.:** Spanish

**sub.:** subtitled

**TVM:** made for television

**wr.:** written by

**2ap:** second audio channel

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1955. B&W. Broderick Crawford, Richard Basehart, Giulietta Masina; co-wr., dir. Federico Fellini. Three thieves, one with a conscience that proves fatal. 92m. sub. \$69.95. Connoisseur.

### Macario

1960. B&W. Ignacio Lopez Tarso, Pina Pellicer; dir. Roberto Gavaldon. Woodcutter strikes a bargain with Death to escape poverty. 91m. sub. \$59.95. Connoisseur.

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### Romance on the Orient Express

1989. Cheryl Ladd, Stuart Wilson, John Gielgud; dir. Lawrence Gordon Clark. American writer traveling abroad encounters an ex-lover. 96m. \$69.98. Turner.

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1979. Alan Bates, Susannah York, John Hurt, Tim Curry; co-wr., dir. Jerzy Skolimowski. Provocative nerve-jangler about sinister visitor Bates, who moves in on young married couple boasting of his ability to kill with a cry. 87m. (R) \$39.98. VidAmerica.

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1989. Frank Stallone, Brenda Vaccaro, Donald Pleasence. Fourth film version of Agatha Christie whodunit *And Then There Were None*. 100m. (PG) ss \$89.95. Cannon.

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1989. Jan Rubes, Lydie Denier, Ray Walston; dir. Graeme Campbell. Fiancee has her eye on future husband's inheritance, but neurosurgeon father-in-law has his eye on her vital organs. 88m. (R) cc \$79.98. Nelson.

### Howling V: The Rebirth

1989. Philip Davis, Victoria Catlin, Elizabeth She; dir. Neal Sundstorm. Lycanthrope stalks castle guests one by one. 99m. (R) ss \$89.95. IVE.

### Shadowzone

1990. David Beecroft, James Hong, Louise Fletcher; wr./dir. J.S. Cardone. NASA sleep researchers discover way into parallel dimension—and brutal alien finds a way out. 89m. (R) ss (ultra-stereo) cc V price n.a. B \$29.95. Paramount.

### Time Guardian

1989. Carrie Fisher, Dean Stockwell, Tim Burlinson; dir. Brian Hannant. Domed 24th-century Australian city braces against warrior race's attack. 89m. (PG) cc \$79.98. Nelson.

### The Turn of the Screw

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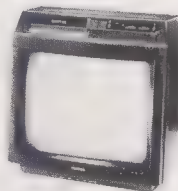
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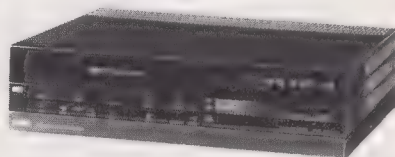
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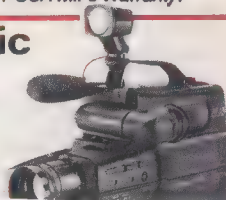


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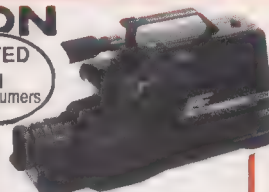
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1942. B&W. Rod Cameron. 15-episode movie serial: Special agent Rex Bennett smashes Axis spy ring. 244m. (2 cas.) V only. \$29.95. Republic.

#### Jesse James Rides Again

1947. B&W. Clayton Moore, Linda Stirling, Roy Barcroft. 13-episode movie serial puts famed Western outlaw in cliffhanger predicaments. 181m. (2 cas.) V only. \$29.95. Republic.

#### The Karate Kid: Part III

1989. Ralph Macchio, Pat Morita, Robyn Elaine Lively, Thomas Ian Griffith; dir. John G. Avildsen. Challengers blackmail Daniel back into competition. 111m. (PG) ss cc \$89.95. RCA/Columbia.

#### Kickboxer

1989. Jean-Claude Van Damme, Dennis Chan, Rochelle Ashana; pr./dir. Mark Di-Salle. Asian opponent's illegal blows leave defending American champ paralyzed, spurring his brother to seek revenge. 97m. (R) ss cc V only. \$89.99. HBO.

#### Ministry of Vengeance

1989. John Schneider, Ned Beatty, Apollonia, Yaphet Kotto, George Kennedy; dir. Peter Marias. Minister leaves the church to track terrorists who killed his family. 96m. (R) \$89.95. Media.

### VIDEODISCS

#### Batman

1989. Jack Nicholson, Michael Keaton. Action. 126m. (PG-13) ss cc let. dig. 3 sides. \$39.98. Warner.

#### Field of Dreams

1989. Kevin Costner, Amy Madigan. Drama. 106m. (PG) ss cc dig. \$34.98. MCA.

#### Five Easy Pieces

1970. Jack Nicholson, Karen Black. Drama. 98m. (R) let. dig. \$49.95. Criterion.

#### The Ghost and Mrs. Muir

See *Highlights*. \$39.98. CBS/Fox.

#### Indiana Jones and the Last Crusade

See *Highlights*. cc let. dig. 3 sides. \$29.95. Also available in pan-and-scan version. Paramount.

#### Lethal Weapon 2

1989. Mel Gibson, Danny Glover. Action. 113m. (R) ss cc let. dig. \$24.98. Warner.

#### Mr. Deeds Goes to Town

1936. B&W. Gary Cooper, Jean Arthur; dir. Frank Capra. Comedy-drama. 115m. dig. \$34.95. RCA/Columbia.

#### Mr. Smith Goes to Washington

1939. B&W. James Stewart, Jean Arthur; dir. Frank Capra. Comedy-drama. 129m. dig. 3 sides. \$39.95. RCA/Columbia (RE).

#### Notorious

1946. B&W. Cary Grant, Ingrid Bergman; dir. Alfred Hitchcock. Suspense. CAV edition includes audio commentary on 2AP, original trailer, stills and script for deleted scenes. 101-plus m. dig. 4 sides. \$99.95. Also CLV version (no supplements) \$49.95. Criterion.

#### Parenthood

1989. Steve Martin; dir. Ron Howard. Comedy. 124m. (PG-13) ss cc dig. 3 sides. \$39.98. MCA.

#### The Return of the Pink Panther

1975. Peter Sellers, Christopher Plummer. Comedy. 113m. (G) dig. \$29.95. J2.

#### The Song of Bernadette

1943. B&W. Jennifer Jones; dir. Henry King. Drama. 156m. 3 sides. \$49.98. CBS/Fox.

#### South Pacific

1958. Mitzi Gaynor, Rossano Brazzi. Musical. 158m. ss let. dig. 3 sides. \$69.98. CBS/Fox.

#### You Can't Take It With You

1938. B&W. Jean Arthur, James Stewart; dir. Frank Capra. Comedy. 127m. cc dig. 3 sides. \$39.95. RCA/Columbia.

### SOURCES

Tapes and discs are not available for sale directly from companies listed unless the phone number given specifies "orders." See end of listings for phone/mail-order distributors that may be able to help locate desired releases.

**Academy** Entertainment, Box 788, 1 Pinehaven Shore Rd., Shelburne, VT 05482; 802-985-2060.

**Cannon** Video, 8670 Wilshire Blvd., Beverly Hills, CA 90211; 213-967-2226.

**CBS/Fox** Video, 1211 Sixth Ave., New York, NY 10036; 212-819-3200.

**Connoisseur** Video, 8436 West 3rd St., Los Angeles, CA 90048; 213-653-8873.

The **Criterion** Collection, Voyager Co., 1351 Pacific Coast Hwy., Santa Monica, CA 90401; 213-451-1383, orders 800-446-2001, in CA 800-443-2001.

**Facets**: see *Phone/Mail Order* section.

**Family Home** Entertainment: see **IVE**.

**HBO** Video, 1100 Sixth Ave., New York, NY 10036; 212-512-1000.

**Hi-Tops** Video: see **IVE**.

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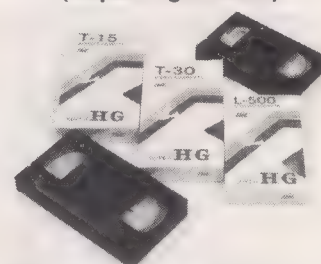
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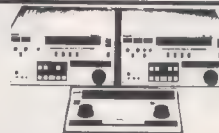
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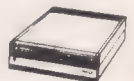


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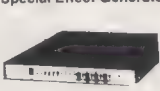
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## DRAMA

*continued from page 62*

and *The Singing Detective*, contrasting up-beat nostalgic tunes with a backdrop of pain and suffering. Then it does the same thing again. And again.

Through a series of very short vignettes (many less than a minute long), the film evokes a dream-like mood. We see snippets of a cruel father, a stoic mother, poverty, resentment, people singing in pubs and in bomb shelters and so on. But rather than anchoring any of this to a story or even to characters that we learn about beyond the introductions, Davies allows the film to become a mosaic of incomplete images that never quite come together.

Still, if you're not careful, parts of this fine *looking* film may creep right into your subconscious, and you may summon up some of the muted, poignant images later on. The look and design are inspired, if not beautiful. But nothing holds the disparate elements together, and that makes *Distant Voices*, *Still Lives* hard to watch.

A very different view of working-class England can be found in Ken Russell's adaptation of D.H. Lawrence's *The Rainbow*. Sammi Davis plays the irrepressible Ursula. Glenda Jackson, who was Ursula's sister Gudrun in Russell's 1971 adaptation of Lawrence's *Women In Love*, returns here as the sisters' tradi-

tional Victorian mother. She wants Ursula to marry and have children rather than pursue the elusive rainbow.

Fine performances by Davis, Jackson and David Hemmings, among others, as well as Billy William's lyrical cinematography and Carl Davis' score, help make this the best work Ken Russell has done in quite some time. *The Rainbow* proves that Russell doesn't need to rely on the bizarre and outrageous to make audiences take notice. ■

## HORROR

*continued from page 63*

though Girard should be complimented for delivering the big screen's first safe-sex murder.

For *Jason Takes Manhattan*, the producers of the *Friday the 13th* series wisely moved Mr. Hockey Mask away from Crystal Lake, giving their repulsive formula a little variety. But the film should have been called *Jason Takes a Cruise*, as most of its sick antics occur on a boat. When Jason finally lands in New York City, *Friday VIII* fulfills its potential by turning into a screwball comedy. Watch Jason ride the subways, outpunch Rocky, tour Times Square and take on toxic waste. So what if most of the film was shot in Montreal. Jason takes Manhattan? Let him have it. ■

## KIDVID

*continued from page 67*

sticking up for the oppressed (*Skate Expectations*) are not exclusively Christian, and the series doesn't pretend they are. Given the extraordinarily high production values, and plots that explore haunted houses, sloppy kid-oriented game shows and an exciting skateboard race, this series could easily be mistaken for a prime time commercial show aimed at a "family" audience. Come to think of it, *McGree and Me* is better than most shows of that type.

The same cannot be said of *Special Friends: Starring You on Kazoo*. Imagine a gang of insufferably perky kids, led by a particularly gushy 8-year-old with the sincerity of a game show host. They sing simple singalong songs, jump around a lot and punctuate their actions with blasts on their kazoots. Perky Leader even sings a tender, solo ballad titled "The Special Friend Song" in his squeaky voice. Do you need any more warning? Avoid this tape at all costs. ■

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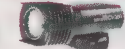
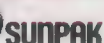


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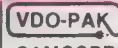
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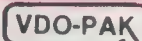
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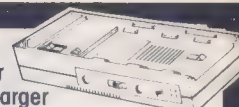
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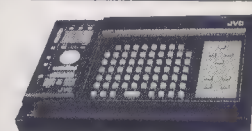
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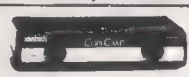


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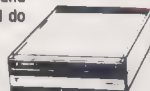
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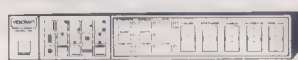
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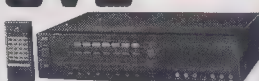
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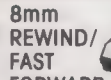
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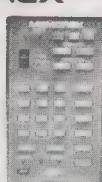
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# BECCORD VHS VCR

continued from page 35

only turns on both the TV and the VCR, but returns the stand to the preset viewing angle and starts the play mode on the VCR. This combined operation is super-convenient, but takes a bit longer than simply pushing play on a common VCR.

Pressing stop on the remote puts the deck in still mode, and from there a user can get frame advance, using the single arrows on the remote, or slow motion by pressing the double arrows. Further pressing of the double arrows speeds up or retards the slow motion speed. Full stop requires pressing the stop button twice. This sounds complicated, but one gets accustomed to the controls after using them for a while. Many other operations are also simple, but foreign to experienced VCR users, whose first task will be unlearning their existing VCR habits.

Less common operations, like dubbing, demand a troublesome mixture of operations at the remote and at the VCR. Signal sources are selected partially from the remote, but record must

be engaged on the VCR, and the operation must be partially controlled from the VCR. So some operations are a royal pain and will probably have to be performed with the manual in one hand many times before the steps sink in.

If the owner has more devices than the designers envisioned, certain operations may be impossible, or may require tricking the system's dictatorial computer into believing that it is conducting an approved operation. We rate ease of operation as good, because we can't ignore those few times when it is excellent.

**Performance.** The VX 5000 delivers over 400 lines of horizontal resolution on S-VHS and over 240 lines on VHS. The unweighted luminance signal-to-noise ratio on S-VHS recordings is 45.4 decibels at SP and 43.4 dB at EP. The weighted luminance S/N is 49.9 dB at SP and 48 dB at EP. The unweighted video S/N is 44.5 dB at SP and 41.4 dB at EP, and the weighted video S/N is 49.7 dB at SP and 47.1 dB at EP.

Chroma AM S/N is 46.2 dB at SP and 41.3 dB at EP while chroma PM S/N is 41.2 dB at SP and 39.6 dB at EP. These results yield a very good picture when routed to our standard test monitor from the terminals at the back of the B&O system monitor.

## Bang & Olufsen VX 5000 Beccord VHS VCR

Cue/Review Search:  
slow—9x, SP—12x,  
LP—24x, EP—36x

**Fast Forward/Rewind Time:**  
4-3/4 min. for T-120

**Remote:**  
optional, to be used with plug-in remote sensor (same as the remote packed with the TV)

**Counter Digits:**  
4, or time remaining, or track

**Program Start Locator/Index/Cue:**  
index search

**Linear Audio:** mono

**Hi-Fi AFM Audio:** stereo

**Tuning Method:**  
frequency synthesis

**Channel Selectors:**  
none on VCR; scan plus direct tuning from remote

**Preset Method:**  
auto with delete or user-assigned numbering; also transferred automatically from TV when system is programmed

**Video Heads:** 4

**Play Speed Select:**  
automatic

**Still Frame:**  
digital

**Speed Play:**  
9x with sound

**Cable Tuning Range:**  
125 channels—2 to 13, A-5 to A-1, A to W, W+1 to W+84

**AFT:**  
yes, with manual override

**Timer:**  
8-program, 1-year

**Special Features:**  
frame advance from remote, remote pause, separate eject, audio and video dub, channel lock, auto channel change, auto rewind

**Absent Features:**  
flying erase head, visible fast forward and rewind, counter memory, insert edit

**Accessories:**  
21-pin cable; optional remote sensor (\$92) and remote (\$185)

### RESULTS

**Horizontal Resolution:**  
S-VHS—400+ lines;  
VHS—240+ lines

**Unweighted Luminance S/N:**  
SP—45.4 dB; EP—43.4 dB

**Weighted Luminance S/N:**  
SP—49.9 dB; EP—48 dB

**Unweighted Video S/N:**  
SP—44.5 dB; EP—41.4 dB

**Weighted Video S/N:**  
SP—49.7 dB; EP—47.1 dB

**S/N, Chroma AM:**  
SP—46.2 dB; EP—41.3 dB

**S/N, Chroma PM:**  
SP—41.2 dB; EP—39.6 dB

**Audio Frequency Response:**  
hi-fi—20 Hz-20 kHz, +0.7/-1.1 dB; linear (-3 dB)—80 Hz-10 kHz, SP; 100 Hz-5 kHz, EP

**Hi-Fi Dynamic Range:**  
83.5 dB

**S/N, Audio:**  
42.1 dB

**Audio Distortion:**  
hi-fi—0.4%; linear—1.2%

**RATINGS**

**Picture Quality:**  
very good

**Audio Quality:**  
very good/excellent

**Operational Ease:**  
good

**Overall Performance:**  
very good



ture tube occupies most of the front. Hidden behind the matte black area below the tube are two three-inch speakers for stereo. And almost completely hidden at the bottom right are a headphone jack that disables the internal speakers, a program step button that turns on the set and steps a user through the channels and an on/standby switch.

Below the bulge of the picture tube are twin two-pin connectors for external speakers, multi-pin connectors for the swivelling stand, an auxiliary line jack and two sockets for power links. The rear plate includes RCA-type pin jacks for video and stereo audio input and output for VCR 2, a jack for data link, an S-video input and two 21-pin connectors, for an EIA IS-15 decoder and the matching VX 5000 VCR. Stepped back on the right side are six F-connectors for inputs A, B and C and outputs 1, 2 and 3. Input C and output 3 are for a

**Operation.** Using the set can be sheer pleasure when the controls perform useful tasks, like automatically turning on the set, swivelling it to face you and starting playback when you select videotape. Using the B&O TV can also create absolute frustration if you want a function that is not designed into the system. There are many shortcuts to save time on some operations, but if the designers didn't program it into the system, you're out of luck. Many operational features are accessed through menus that are sometimes a bit tedious.

To hold down the number of buttons on the remote, B&O assigned many buttons multiple functions. The functions depend on what the last option used was. For example, the same pair of buttons not only fast forward/cue and rewind/review, but also select devices, scroll through menus stacked vertically

The audio frequency response on the hi-fi track is 20 Hertz to 20 kilohertz, +0.7/-1.1 dB. The linear track frequency response at the -3 dB points is 80 Hz to 10 kHz at SP and 100 Hz to 5 kHz at EP speed. The audio dynamic range is 83.5 dB, and the audio S/N on the linear track is 42.1 dB. Total harmonic distortion is 0.4 percent on the hi-fi tracks and 1.2 percent on the linear tracks. Overall audio performance is very good to excellent.

**Conclusion.** The Beocord VX 5000 VCR offers a very good picture and very good to excellent sound. Ease of operation in the Video System 5000 ranges from excellent to weak, depending on how it's being used, so we give it a rating of good in this area. We did not test it as a stand-alone VCR, so our overall rating of very good applies only when the deck is used within the system—the only use we recommend it for. Its suggested retail price is \$1,995. ■

continued from page 35

audio system or audio sources through the TV speakers. It also instructs each device as to how it should operate as a part of the system.

**Description.** The front of the MX 5000 is black. A tapering band of white covers much of the rear, and a black cap covers the back of the picture tube. This clever use of color makes the set look smaller than it really is. A contrast-enhancing glass plate in front of the pic-

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PV 430 ..... 1250	H 640 ..... 1060	
PVS 440 ..... 1025	VME 30 ..... 754	
PVS 445 ..... 1140	H 450 ..... 1220	
PVS 460 ..... 1015	XAP SHOT ..... 545	
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PV 502 ..... 785	JVC	YASHICA/ KYOCERA
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PV 510 ..... 943	GR A IU ..... 660	
PV 535 ..... 1430		

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CCDF 50 .....	899	HRD 830 .....	439	PV 4920 .....	305	SLV 353 .....	384	M 440 .....	275
CCD 70 .....	999	HRD 840 .....	468	PV 4924 .....	335	SLV 555 .....	481	M 9485 .....	390
CCD 220 .....	1610	HRD 850U .....	483	PV 4930 .....	442	SLV 757 .....	680	SVR 970 .....	875
CCDV 9 .....	850	HRS 5000 .....	555	PV 4960 .....	445	SLV 390 .....	276	SVR 990 .....	1345
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						GV 8 .....	675	HR 845 .....	490
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## VIDEOTESTS

and regulate slow speed. Eventually, a user gets to know these patterns, but at the beginning the manual will have to stay accessible all the time. Those same buttons further complicate matters by operating not only the TV and the VCR but a CD player, an audio tape deck, a phonograph and a radio.

There is great potential in the system concept but buyers must be prepared to forget almost everything they ever knew about operating a TV and other signal sources. We rate ease of operation as good, which in this case represents a compromise between some characteristics that are excellent and some that are weak.

**Performance.** The MX 5000 has a horizontal resolution of over 400 lines to display the full information provided by its matching VCR. The luminance signal-to-noise ratio is 52.2 decibels while chroma AM S/N is 59.3 dB and chroma PM S/N is 59 dB. With a screen brightness of just 29.1 footlamberts, it looks dimmer than competing sets on the U.S. market, but this is by design. Bang & Olufsen feels that most sets are too hard on the eyes and that viewers will become accustomed to its dimmer picture.

Color is also less brilliant than we're used to, and to our eyes the picture seems muted by a slight blue haze. Bang & Olufsen's representatives set up the

unit we tested, and assured us that the picture was as the manufacturer intended. We tried all the user adjustments, but after two weeks of viewing tests, we still miss the bright picture and brilliant color we're used to. We rate the picture fair because it is so far from the norm, but some viewers may find it preferable to more conventional pictures.

The audio frequency response of the internal amplifiers is 85 Hertz to 9 kilohertz at the -3 dB points, as rated. At the Power Link output and at the line level connections, it is 10 Hz to 20 KHz, +0.8/-0.9 dB. Audio S/N is 58 dB from RF sources and 85.6 dB from line sources with a total harmonic distortion

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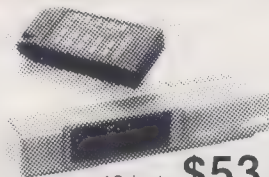
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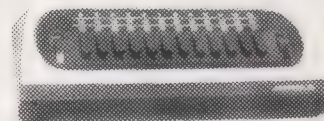
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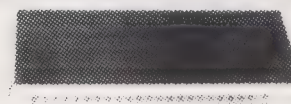
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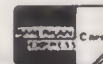
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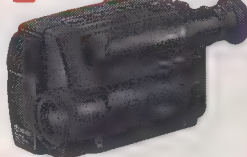


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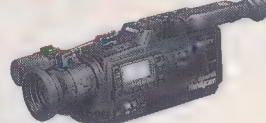


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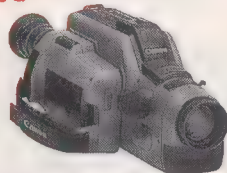
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of 0.3 percent. Except for the limitations of the internal speakers, audio performance is excellent.

**Conclusion.** The MX 5000 is a monitor/receiver with an outstanding appearance, a dimmer picture than usual, restrained color and excellent sound with outboard speakers. The picture is not to our taste, but the set undoubtedly will find a following. As the heart of an audio/video system, it is more complete than any we've seen except for custom designs. If its features include those you're looking for, you could be very happy with the B&O, but if you want a feature that wasn't designed into the system you may be locked out. Our overall rating of good does not represent a consistent level of performance, but an average of roses and brickbats. ■

## RCA VHS VCR

*continued from page 37*

buttons. At the left are buttons for play, pause/still, rewind/search, fast forward/search, VCR/TV, line (input) and tape speed. Near the center are buttons for express recording start and length, with the latter doubling as the record button. At the far right of the compartment are up and down buttons for programmable scan tuning.

The rear panel holds RCA-type pin jacks for video and audio input and output, F-connectors for RF input and output, a channel 3/4 RF output selector and a sub-mini jack for camera pause. The power cord exits at the far right. All other functions are controlled from the remote.

The Dual Compatibility remote can control two RCA VCRs and one RCA TV. Some earlier RCA products won't respond to its commands, but it is compatible with some recent GE TV sets and VCRs. The VR490 may be set to respond to commands for VCR 1 or VCR 2. The deck will also respond to the commands from remote controls of some models of RCA TV sets with VCR functions on the TV remote.

The remote's front row has buttons for off, VCR 1, VCR 2 and TV. The selectors act as on buttons. A column at the left contains buttons for program, clear, memory, display, tape remaining and auto edit. To their right is a ten-digit keypad and buttons for channel up and down, volume up and down, mute, input and previous channel. The rear group of buttons includes record, help, TV/VCR, play, pause/still, stop, rewind/search, fast forward/search, frame advance, slow, slow speed up and down,



tracking up and down, tape speed and index.

**Operation.** Hooking it up to an antenna or basic cable is very simple. For those with cable service that includes scrambled channels, the manual has six pages of hook-up diagrams to satisfy even elaborate needs. Playback starts automatically when the user inserts a tape without a safety tab. Recording proves easy both for recording to the end of a tape and recording for a specific length of time using express record. The user may even record a single program at a delayed time within a 24-hour period using express as long as he's completed programming the active local

channels. A user may also add or subtract channels from the scan list.

Almost all the deck's operations, like setting the clock and the channels, are accomplished through onscreen menus that prompt a user to make choices with one or a few keystrokes. Even options like repeat play can be selected. If a user gets completely lost during setup, the reset button gets the VCR back to its original settings. The onscreen displays may be turned off for editing.

The audio/video input can be used for copying from another VCR. If the second VCR is a compatible RCA or GE machine, auto editing lets the remote control both decks.

The machine holds only one drawback for an experienced user of mid-priced VCRs: In many cases there is no direct way to make adjustments. The owner must use the menus and the TV set must be on, since the front-panel display provides only rudimentary information. Using this VCR is like using a pocket knife. The menus are like blades you must open before you can use them. But basically, ease of operation is very good.

**Performance.** The VR490 delivers a horizontal resolution of 240 lines with unweighted video signal-to-noise ratios of 49.9 decibels at SP, 47.3 dB at LP and 45.8 dB at SLP. The weighted

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video S/N is 54.6 dB at SP, 52.9 dB at LP and 51.4 dB at SLP. All video S/N measurements were made over a bandwidth of 10 kilohertz to 4.2 megahertz. Chroma AM S/N is 40.9 dB at SP, 43.9 dB at LP and 39.4 dB at SLP. Chroma PM S/N is 40.3 dB at SP, 37.3 dB at LP and 36.7 dB at SLP. The resolution and chroma S/N measurements are typical of high-end VCRs but the video S/N measurements are outstanding. We rate picture quality as excellent for standard VHS.

Audio frequency response at the -3 dB points is 75 Hertz to 12 kHz at SP, 75 Hz to 7 kHz at LP and 75 Hz to 4 kHz at SLP with an audio S/N of 42.8 dB. Total harmonic distortion is 1.2 percent. Audio quality is very good for a mono linear-track VCR.

**Conclusion.** The RCA VR490 caught our eye because its help menus offer a boon to those who do not read or keep instruction manuals. However, its excellent video and very good audio performance, combined with very good ease of operation, make it an exceedingly desirable machine for those who want a non hi-fi VCR. The suggested price is \$399. We recommend it highly among machines of its class. ■

## PANASONIC

continued from page 36

sides. Across the upper half of the front panel run the power button, the cassette hatch, a general purpose display, discrete indicators for stereo and audio II (SAP), and the hi-fi and record level indicators. In a band just below center are buttons for pause/still, stop/eject, rewind/search, play/2x, fast forward/search, channel up and channel down.

On the lower part of the panel, a VCR/TV button sits to the left. To the right of this button is a door concealing several subsidiary controls, including buttons for dub and audio out and switches for mono, main/SAP/SAP II audio record, line/tuner/audio 2 channel (simulcast) input selector and auto/manual audio record level. There are also a stereophonic jack and rotary controls for audio balance, audio level, soft/sharp picture and headphone level.

The rear panel is simply laid out. The power cord sprouts from the far right, while F-connectors for RF input

and the channel 3/4 RF output selector occupy the panel's center. At the left end are a vertical lock control, a sub-mini phono jack for synchro edit and RCA-type pin jacks for video and stereo audio input and output, plus an additional variable level stereo audio output.

A remote control and a bar code reader each allow remote programming. The bar code reader has buttons for power, check, clear, timer and transmit plus an LED power indicator and a window for the reading beam at the pointed end. The front of the remote is mostly devoted to learning controls, which let it memorize up to five functions from another remote. These controls include a use/learn switch, indicators for learn and error, and the five programmable buttons. Up and down controls for the line level audio output also occupy the forward area.

Other remote buttons devoted to the VCR include one to switch the VCR display from clock to counter; the counter reset button, which does double duty as clear for the program reset function; recall for switching the onscreen display on and off; repeat playback; index

continued on page 102

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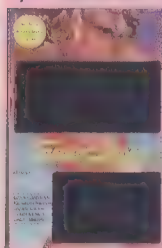


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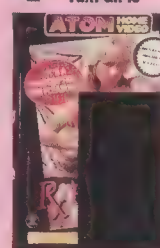
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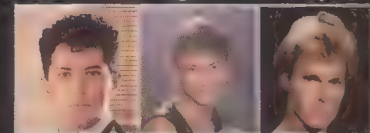
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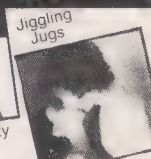
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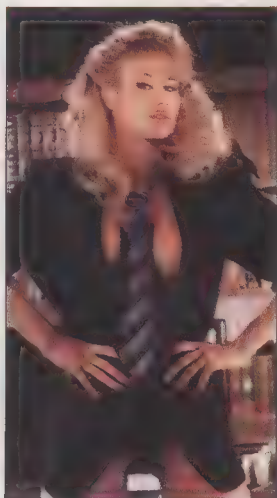
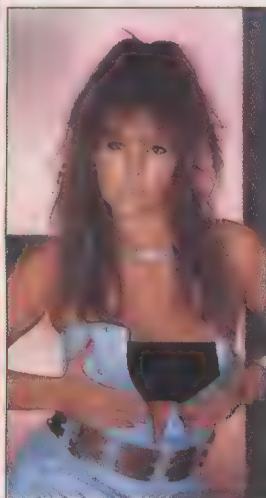
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Each one hour tape is jammed full of the hottest & hardest sex imaginable! Choose from 212 of the most explicit videos ever filmed and they're yours for this unheard of price. We're convinced that when you see our great products & prices you'll order again & again. 60 minute cassettes packaged in their own boxes direct from the factory to you!

### SATISFACTION MONEYBACK GUARANTEE!

If you are not delighted with your purchase, simply return for a credit, exchange, or refund (minus P&H).



- |   |   |  |   |   |
|---|---|--|---|---|
| <input type="checkbox"/> DEEPER THROAT    | <input type="checkbox"/> BUSTING OUT      | <input type="checkbox"/> TICKLE YOUR FANCY | <input type="checkbox"/> HARD & HORNY       | <input type="checkbox"/> TROPICAL TREAT     |
| <input type="checkbox"/> LICKING LEZ      | <input type="checkbox"/> ORAL NYMPHS      | <input type="checkbox"/> IT'S SO BIG       | <input type="checkbox"/> JERKING LOADS      | <input type="checkbox"/> BLOWOUT            |
| <input type="checkbox"/> BATTERING RAM    | <input type="checkbox"/> BABES            | <input type="checkbox"/> HEAD HUNGER       | <input type="checkbox"/> SHE LOVES IT HARD  | <input type="checkbox"/> SPREAD IT WIDE     |
| <input type="checkbox"/> DEEPER! DEEPER!  | <input type="checkbox"/> SUCK SLUTS       | <input type="checkbox"/> SIT ON IT         | <input type="checkbox"/> NAKED NYMPHS       | <input type="checkbox"/> HOT                |
| <input type="checkbox"/> SUCK OFF         | <input type="checkbox"/> GROUP JERK       | <input type="checkbox"/> HOT               | <input type="checkbox"/> SLICK CHICKS       | <input type="checkbox"/> VIXENS IN HEAT     |
| <input type="checkbox"/> SWEET CHEEKS     | <input type="checkbox"/> EXPLODING SEX    | <input type="checkbox"/> ALL OVER          | <input type="checkbox"/> DEEP INSIDE        | <input type="checkbox"/> THREE WAY          |
| <input type="checkbox"/> TIGHT            | <input type="checkbox"/> ALLEY            | <input type="checkbox"/> TWIN JERK OFF     | <input type="checkbox"/> KINKY COEDS        | <input type="checkbox"/> SHAVED CHICKS      |
| <input type="checkbox"/> LUCK             | <input type="checkbox"/> BACKSIDE BALLING | <input type="checkbox"/> IT'S MY TURN      | <input type="checkbox"/> EATER              | <input type="checkbox"/> GETTING OFF        |
| <input type="checkbox"/> ALL THE WAY IN   | <input type="checkbox"/> WRECKERS         | <input type="checkbox"/> CRAZY             | <input type="checkbox"/> LUSTING LOINS      | <input type="checkbox"/> HARD BOFF          |
| <input type="checkbox"/> WET LIPS         | <input type="checkbox"/> HARLEM HONEYS    | <input type="checkbox"/> LEAKING LOINS     | <input type="checkbox"/> SCREW MY           | <input type="checkbox"/> THAR SHE BLOWS     |
| <input type="checkbox"/> HOT & PINK       | <input type="checkbox"/> X-RATED RUMPS    | <input type="checkbox"/> HARD & READY      | <input type="checkbox"/> FILL HER UP        | <input type="checkbox"/> WELCOME WAGON      |
| <input type="checkbox"/> CHEERLEADERS     | <input type="checkbox"/> DARK MEAT        | <input type="checkbox"/> CHUNKY CHICKS     | <input type="checkbox"/> SILICON            | <input type="checkbox"/> BEN WAH            |
| <input type="checkbox"/> MAKE ME          | <input type="checkbox"/> KINGSIZE BOOBS   | <input type="checkbox"/> BLONDE SEX        | <input type="checkbox"/> BLONDE SANDWICH    | <input type="checkbox"/> REAR ENTRY         |
| <input type="checkbox"/> ATTACK           | <input type="checkbox"/> SHAVED & SEXY    | <input type="checkbox"/> SPURTS OF LOVE    | <input type="checkbox"/> BUTTIN IN          | <input type="checkbox"/> 3-SOME             |
| <input type="checkbox"/> ENDLESS LOADS    | <input type="checkbox"/> PLUGGED UP       | <input type="checkbox"/> DRILL             | <input type="checkbox"/> BLACK LEZ          | <input type="checkbox"/> BACKSIDE BABES     |
| <input type="checkbox"/> ROUND POUND      | <input type="checkbox"/> WELL HUNG STUDS  | <input type="checkbox"/> HOT BODS          | <input type="checkbox"/> PINK               | <input type="checkbox"/> FEEL ME UP         |
| <input type="checkbox"/> BUTT SLAMMERS    | <input type="checkbox"/> TINGLING TUSHES  | <input type="checkbox"/> RUMP ROMP         | <input type="checkbox"/> SHOOT YOUR STUFF   | <input type="checkbox"/> DOWN MY POLE       |
| <input type="checkbox"/> BATH             | <input type="checkbox"/> TITANIC          | <input type="checkbox"/> SEX STROKES       | <input type="checkbox"/> HORNY SLUTS        | <input type="checkbox"/> LESBOFEST          |
| <input type="checkbox"/> SIZZLING TOUNGE  | <input type="checkbox"/> GUSHING GONADS   | <input type="checkbox"/> JUGGLING JUGGS    | <input type="checkbox"/> CLIMAXING          | <input type="checkbox"/> VOLCANIC LOADS     |
| <input type="checkbox"/> ADULT FUN        | <input type="checkbox"/> BANK             | <input type="checkbox"/> WET SHOTS         | <input type="checkbox"/> PINK TUNNEL        | <input type="checkbox"/> FEEL THE HEAT      |
| <input type="checkbox"/> NITE DEPOSITS    | <input type="checkbox"/> SEX STARVED      | <input type="checkbox"/> PORNO QUEENS      | <input type="checkbox"/> GROUP GROPE        | <input type="checkbox"/> TOOLS OF THE TRADE |
| <input type="checkbox"/> THROBBIN         | <input type="checkbox"/> FACE ACTION      | <input type="checkbox"/> TEASE ME          | <input type="checkbox"/> POONFEST           | <input type="checkbox"/> TAKE MY LOAD       |
| <input type="checkbox"/> MILK MAIDS       | <input type="checkbox"/> FEST             | <input type="checkbox"/> PALS              | <input type="checkbox"/> BEACH BLANKET BANG | <input type="checkbox"/> BLACK STUDS        |
| <input type="checkbox"/> MASSIVE MANHOOD  | <input type="checkbox"/> WET HUMPH        | <input type="checkbox"/> DOUBLE HEADER     | <input type="checkbox"/> TAKE IT ALL        | <input type="checkbox"/> LOVE SHOWERS       |
| <input type="checkbox"/> STROKERS WILD    | <input type="checkbox"/> BIG BLACK LOADS  | <input type="checkbox"/> DEEP-N-HARD       | <input type="checkbox"/> RAMMED REAMS       | <input type="checkbox"/> JOBS               |
| <input type="checkbox"/> RAMRODDERS       | <input type="checkbox"/> BUST             | <input type="checkbox"/> SUCK MY           | <input type="checkbox"/> FINGER FANTASY     | <input type="checkbox"/> TRIPLE PLAYS       |
| <input type="checkbox"/> HORNY HOUSEWIVES | <input type="checkbox"/> BIG BLOW         | <input type="checkbox"/> TO                | <input type="checkbox"/> PETER EATERS       | <input type="checkbox"/> BIG                |
| <input type="checkbox"/> MAMMOTH MOUNDS   | <input type="checkbox"/> HOT HOLES        | <input type="checkbox"/> SOAK MY           | <input type="checkbox"/> LIP SERVICE        | <input type="checkbox"/> KING SIZE          |
| <input type="checkbox"/> JUCY PANTIES     | <input type="checkbox"/> SPURTING LOADS   | <input type="checkbox"/> SEX PACK          | <input type="checkbox"/> TRIPLE SEX PLAY    | <input type="checkbox"/> SUPER HEAD         |
| <input type="checkbox"/> PANTY CHEWS      | <input type="checkbox"/> SIT ON MY        | <input type="checkbox"/> BI-BI LOVE        | <input type="checkbox"/> FOUNTAINS OF LOVE  | <input type="checkbox"/> SPREAD             |
| <input type="checkbox"/> HOTEL HOOKERS    | <input type="checkbox"/> BLACK HEAD       | <input type="checkbox"/> CLAM DIP          | <input type="checkbox"/> CHOCOLATE PUDDING  | <input type="checkbox"/> CREAMY OREO        |
| <input type="checkbox"/> OPEN & WILLING   | <input type="checkbox"/> LIQUID LIPS      | <input type="checkbox"/> SUCKATHON         | <input type="checkbox"/> KNOBS & KNOCKERS   | <input type="checkbox"/> BLACK/WHITE        |
| <input type="checkbox"/> NIPPLE TWEAK     | <input type="checkbox"/> MY               | <input type="checkbox"/> ROUGH RIDERS      | <input type="checkbox"/> SAUNA SEX          | <input type="checkbox"/> IN THE REAR        |
| <input type="checkbox"/> HOT              | <input type="checkbox"/> SUCK             | <input type="checkbox"/> REAMED MEAT       | <input type="checkbox"/> TICKLER            | <input type="checkbox"/> LUST TRIANGLE      |
| <input type="checkbox"/> BLACK BUSTERS    | <input type="checkbox"/> BLACK            | <input type="checkbox"/> PUMPING JIZM      | <input type="checkbox"/> SEX SANDWICH       | <input type="checkbox"/> 69 ACTION          |
| <input type="checkbox"/> WOMB BROOM       | <input type="checkbox"/> PLEASURE         | <input type="checkbox"/> BACKDOOR AFFAIR   | <input type="checkbox"/> BATH               | <input type="checkbox"/> DIVE               |
| <input type="checkbox"/> TICKLING TOUNGES | <input type="checkbox"/> FREAKY FOURSOME  | <input type="checkbox"/> BOTH HOLES        | <input type="checkbox"/> WHACKER            | <input type="checkbox"/> 3 AT ONCE          |
| <input type="checkbox"/> TWIN LICKING     | <input type="checkbox"/> CRAVERS          | <input type="checkbox"/> BEND OVER         | <input type="checkbox"/> KING DONG          | <input type="checkbox"/> EAT MY             |
| <input type="checkbox"/> TOUNGE PROBES    | <input type="checkbox"/> SHOOT IT ALL     | <input type="checkbox"/> RIDE ME           | <input type="checkbox"/> PUMPING SEX        | <input type="checkbox"/> GAZONGAS           |
| <input type="checkbox"/> ADVENTURES       | <input type="checkbox"/> NO HOLES BARRED  | <input type="checkbox"/> EAT ME            | <input type="checkbox"/> GANG BANG          | <input type="checkbox"/> LICK MY HOLE       |
| <input type="checkbox"/> HOT FLESH        | <input type="checkbox"/> PETER PUSH       | <input type="checkbox"/> CUMMIN            | <input type="checkbox"/> BUN LOVERS         | <input type="checkbox"/> LOVE ERECTIONS     |
| <input type="checkbox"/> SCREW 'EM ALL    | <input type="checkbox"/> GROPE            | <input type="checkbox"/> GREASED HOLES     | <input type="checkbox"/> FINGER FUN         | <input type="checkbox"/> DOWN MY THROAT     |
| <input type="checkbox"/> BUTT PLUG        |   |  |   |   |
| <input type="checkbox"/> SUCK SLITS       |   |  |   |   |

### OUR PRICES:

- ☐ ANY 10 FOR \$12  
☐ ANY 24 FOR \$18  
☐ ANY 57 FOR \$26  
☐ ANY 115 FOR \$32  
☐ ALL 212 ONLY \$40

### POSTAGE & HANDLING

- ☐ 10 VIDEOS ADD \$2  
☐ 24 VIDEOS ADD \$3  
☐ 57 VIDEOS ADD \$4  
☐ 115 VIDEOS ADD \$5  
☐ 212 VIDEOS ADD \$6

### USE ENTIRE AD TO ORDER

SEND TO: GRANDE VIDEOS DEPT H30  
P.O. BOX 10935 MERRILLVILLE, IN 46411  
Rush Name Indicated, I enclose \$ plus P/H  
☐ CASH ☐ CHECK ☐ MONEY ORDER  
As payment in full. Canadians remit in US funds only.  
No foreign COD's ☐ COD, I enclose \$8 extra, plus P/H  
Please specify format: ☐ BETA ☐ VHS  
☐ I am over 19 years old and request this material.  
☐ ADD \$2 for insurance and First class handling.

NAME \_\_\_\_\_  
Addr./Apt. # \_\_\_\_\_  
City \_\_\_\_\_  
State/Zip \_\_\_\_\_  
B-date/Sign \_\_\_\_\_

## FREE VIDEO CATALOG



SEE ANGELA BARON IN HER OWN VIDEO CATALOG TAPE OF 28 SCORCHING PREVIEWS



☐ RUSH MY FREE CATALOG!!  
FEATURING  
100'S OF XXX  
VIDEOS,  
MAGAZINES &  
SEX TOYS!

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- ☐ Gay & Bi-Sexual Video Catalog: 20 Previews, 30 min. #VCT10 \$4.95 (refunded on next order)
- ☐ 75 min of the voluptuous Angela Baron in 28 scorching previews. #VCT11 \$9.95 (refunded on next order)
- ☐ "Taste of Traci" 60 sizzling min. of our controversial catalog covergirl Traci Lords #TST1 \$9.95 (Reg. \$24.95)

**800-874-8960**

VISA / MC

USE ENTIRE AD TO ORDER

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P.O. BOX 10688 MERRILLVILLE IN. 46411  
☐ YES! SEND MY FREE CATALOG IMMEDIATELY  
☐ RUSH ITEM INDICATED, I ENCLOSE \$ INCLUDING \$4.25 P&H ON VIDEO PURCHASES.  
☐ VHS ☐ BETA

NAME \_\_\_\_\_  
ADDR/APT \_\_\_\_\_  
CITY \_\_\_\_\_  
ST/ZIP \_\_\_\_\_  
I AM 19 YEARS OF AGE & REQUEST THIS MATERIAL  
SIGN/B-DATE \_\_\_\_\_



Choose from the highest quality, hottest all-black and interracial video ever produced at unbelievably low prices. Each tape is recorded in high resolution SUPERVISION® complete with digitally mastered musical score. All tapes are delivered factory fresh in their boxes guaranteed free of defects. Order yours today!

# BLACK BONANZA!

VIDEOS AS LOW AS 39¢ EA.

- |   |  |
|---|--|
| <input type="checkbox"/> Black On Black | <input type="checkbox"/> Milk Chocolate        |
| <input type="checkbox"/> Make A Wish    | <input type="checkbox"/> Ebony Orgasms         |
| <input type="checkbox"/> Back To Black  | <input type="checkbox"/> Pleasure's Finest     |
| <input type="checkbox"/> After Midnight | <input type="checkbox"/> All Night Long        |
| <input type="checkbox"/> Mocha Creme    | <input type="checkbox"/> Triple Black Fantasy  |
| <input type="checkbox"/> Ebony Erotica  | <input type="checkbox"/> Little Bit Of Soul    |
| <input type="checkbox"/> Black Starlets | <input type="checkbox"/> Pink On The Inside    |
| <input type="checkbox"/> Brown Sugar    | <input type="checkbox"/> Hot Black Lips        |
| <input type="checkbox"/> Black          | <input type="checkbox"/> Ebony & Ivory         |
| <input type="checkbox"/> Jump On It     | <input type="checkbox"/> Natural Cool          |
| <input type="checkbox"/> Dark & Sweet   | <input type="checkbox"/> Purple Passion        |
| <input type="checkbox"/> Soul Holes     | <input type="checkbox"/> Behind The Black Door |
| <input type="checkbox"/> Black Beauty   | <input type="checkbox"/> That Old Black Magic  |
| <input type="checkbox"/> Slam Dunks     | <input type="checkbox"/> My Black              |
| <input type="checkbox"/> Apollo Lust    | <input type="checkbox"/> Prince Of Harlem      |
| <input type="checkbox"/> Hot Pepper     | <input type="checkbox"/> Cummin' In America    |
| <input type="checkbox"/> Rare Treat     | <input type="checkbox"/> Famous Black          |
| <input type="checkbox"/> So Fine        | <input type="checkbox"/> On The Darkside       |
| <input type="checkbox"/> Heating Up     | <input type="checkbox"/> Black Blow Jobs       |
| <input type="checkbox"/> Slow Dancing   | <input type="checkbox"/> Cocoa & Cream         |
| <input type="checkbox"/> Black Balled   | <input type="checkbox"/> Black Supersuck       |
| <input type="checkbox"/> Bare Soul      | <input type="checkbox"/> Black Stockings       |
| <input type="checkbox"/> Ghetto Lust    | <input type="checkbox"/> Sensational Blacks    |
| <input type="checkbox"/> Dark Meat      | <input type="checkbox"/> Black                 |
| <input type="checkbox"/> Zebra Crew     | <input type="checkbox"/> The Big Bulge         |
| <input type="checkbox"/> Dark Taboo     | <input type="checkbox"/> Ebony                 |
| <input type="checkbox"/> Black Studs    | <input type="checkbox"/> Blacks & Blondes      |
| <input type="checkbox"/> Afro Animal    | <input type="checkbox"/> Harlem Honey          |
| <input type="checkbox"/> Ore Girls      | <input type="checkbox"/> Getting Down          |
| <input type="checkbox"/> Shafted        | <input type="checkbox"/> Open Invitation       |
| <input type="checkbox"/> Salt & Pepper  | <input type="checkbox"/> Black Cumshots        |
| <input type="checkbox"/> King Dong      | <input type="checkbox"/> Hung & Horny          |
| <input type="checkbox"/> Nasty Blacks   | <input type="checkbox"/> Black Eaters          |
| <input type="checkbox"/> After Dark     | <input type="checkbox"/> Matched Pairs         |
| <input type="checkbox"/> Soul Train     | <input type="checkbox"/> Got The Fever         |

**SATISFACTION GUARANTEED**

**PRICES**

- ☐ 10 for \$19.95
- ☐ 20 for \$39.95
- ☐ 30 for \$59.95
- ☐ 40 for \$79.95
- ☐ 50 for \$99.95
- ☐ 60 for \$119.95
- ☐ 70 for \$139.95
- ☐ 80 for \$159.95
- ☐ 90 for \$179.95
- ☐ 100 for \$199.95

**NO FOREIGN C.O.D.'S**  
Canadians remit in US funds

Send entire ad & remittance to: **PROGRESSIVE VIDEO** Dept. H30  
P.O. Box 10935 Merrillville, IN. 46411

Rush the items indicated, I enclose \$\_\_\_\_\_ including P&H.

Name \_\_\_\_\_

Address/Apt.# \_\_\_\_\_

City/St./Zip \_\_\_\_\_

I am over 19 yrs old. Sign \_\_\_\_\_

# LUSTR

75¢



We've assembled the wildest collection of hot full length, all LUST videos and are making them available for a limited time at low introductory prices. If you're a connoisseur of this special then we know that after you have taken advantage of this tremendous buy, you'll order again and again from our huge library of tapes. Each is just loaded with the uncensored action you've always wanted to see.

**GUARANTEE:** If you are not completely satisfied with your purchase, we will refund your money.

- |  |   |
|--|---|
| <input type="checkbox"/> Sex-a-rama        | <input type="checkbox"/> Against All Odds |
| <input type="checkbox"/> Bi-Bi Luv         | <input type="checkbox"/> Menage A Trois   |
| <input type="checkbox"/> Up For Grabs      | <input type="checkbox"/> Suck Sessions    |
| <input type="checkbox"/> Undressed For Sex | <input type="checkbox"/> Insatiable Lads  |
| <input type="checkbox"/> Any Way I Can     | <input type="checkbox"/> Nuts To Sluts    |
| <input type="checkbox"/> Bi-Ways           | <input type="checkbox"/> Swingtime        |
| <input type="checkbox"/> Switch Hitters    | <input type="checkbox"/> Hot To Twat      |
| <input type="checkbox"/> Passion Plays     | <input type="checkbox"/> Both Sides Now   |
| <input type="checkbox"/> Pleasure Seekers  | <input type="checkbox"/> Bi-Sexual Lust   |
| <input type="checkbox"/> Endless Orgies    | <input type="checkbox"/> Two Into One     |
| <input type="checkbox"/> 3-Way             | <input type="checkbox"/> Sexcitable B     |
| <input type="checkbox"/> AC / DC           | <input type="checkbox"/> Really Screwed   |
| <input type="checkbox"/> Lust A Swinging   | <input type="checkbox"/> Screwing Around  |
| <input type="checkbox"/> Cumming Of Age    | <input type="checkbox"/> Bi-Butt Slammers |
| <input type="checkbox"/> Butts Up          | <input type="checkbox"/> Bi-Bi Birdies    |

ALL MODELS ARE 18 YRS OR OLDER.

PRICES	Postage & Handling
<input type="checkbox"/> Any one for \$7	<input type="checkbox"/> 1 to 10 videos \$3
<input type="checkbox"/> Any ten for \$14	<input type="checkbox"/> 20 videos \$4
<input type="checkbox"/> Any twenty for \$20	<input type="checkbox"/> 30 videos \$5
<input type="checkbox"/> All thirty for \$22.50	

Send entire ad and remittance to: **PARTY VIDEO** Dept. H30  
PO Box 370 New Buffalo, MI 49117-0370

Rush the items indicated, I enclose \$\_\_\_\_\_ including P&H.

☐ Cash ☐ Check ☐ Money order ☐ COD add \$8

Canadians remit in US funds. No foreign C.O.D's

Please specify ☐ VHS ☐ BETA

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State / Zip \_\_\_\_\_

I am over 18 years old and request this material

Signature \_\_\_\_\_ age \_\_\_\_\_ B-date \_\_\_\_\_

For additional information, circle No. 75 on Reader Service Card



# ALL MALE

**ACTION VIDEOS & MAGAZINES**  
THE HOTTEST, HARDEST, HUNKIEST MALE SUPERSTARS NOW IN 20 HARDCORE NO HOLES BARRED VIDEOS.

**FOR ONLY 98¢ EACH**  
PLUS POSTAGE & HANDLING  
PICK YOUR FAVORITE TITLE

- |  |   |
|--|---|
| <input type="checkbox"/> Guys Who Take Up The  | <input type="checkbox"/> Endless Orgies       |
| <input type="checkbox"/> Butt Darts            | <input type="checkbox"/> Guys Who Creep Black |
| <input type="checkbox"/> Guys With B           | <input type="checkbox"/> Guys Who Luv         |
| <input type="checkbox"/> The Harder The Better | <input type="checkbox"/> The Big              |
| <input type="checkbox"/> Guys Who Luv Big Nuts | <input type="checkbox"/> Licking Lads         |
| <input type="checkbox"/> Hard                  | <input type="checkbox"/> Buddies              |
| <input type="checkbox"/> Ripped Rods           | <input type="checkbox"/> Stuffed              |
| <input type="checkbox"/> Way                   | <input type="checkbox"/> For Four             |
| <input type="checkbox"/> Headmaster            | <input type="checkbox"/> Best Of              |
| <input type="checkbox"/> Uncut                 | <input type="checkbox"/> Deep                 |

**OUR SPECTACULAR PRICES**

<input type="checkbox"/> ANY 5 FOR \$6	<input type="checkbox"/> ANY 12 FOR \$15
<input type="checkbox"/> ANY 8 FOR \$10	<input type="checkbox"/> ALL 20 FOR \$19.95
<input type="checkbox"/> 20 ALL COLOR • GLOSSY MAGS ONLY \$12	

**USE ENTIRE AD TO ORDER**

Send To **MALE MART** Dept. H30  
P.O. Box M827 Gary, IN 46401-0827

Rush items indicated, I enclose \$\_\_\_\_\_ & \$4 P&H.

☐ Cash ☐ Money Order ☐ Check as payment in full.

Canadians remit in US Funds. No Foreign C.O.D's.

☐ Send \$8 COD plus \$4 P&H

Please Specify: ☐ VHS ☐ BETA

Name \_\_\_\_\_

Address \_\_\_\_\_ Apt# \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Sign/Age/Date \_\_\_\_\_

I am over 19 years of age and request this material.



# MAIL ORDER EXPRESS

## ALL NEW!! 150 VIDEO'S ONLY 25¢ EA. IN QTY.

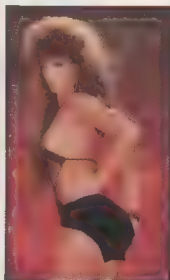
Each one hour tape is jammed full of the hottest & hardest sex imaginable! Choose from 150 of the most explicit video's ever filmed and they're yours for this unheard of price. We're convinced that when you see our great products & prices you'll order again & again. 60 minute cassettes packaged in their own boxes direct from the factory to you!

### OUR MONEYBACK GUARANTEE

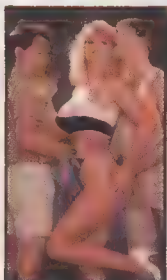
We guarantee these video's to be brand new--no rentals, rejects or flaccid old films.



☐ BLONDE DE JOUR



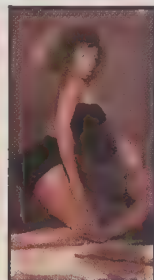
☐ OVEREXPOSED



☐ ON THE MAKE



☐ AMAZING TA TA'S



☐ HOT ALL OVER

- ☐ TIGHT FIT
- ☐ PATROL
- ☐ LUCKY STIFF
- ☐ SQUEEZE PLAY
- ☐ A PEEK
- ☐ SEX KITTENS
- ☐ YUMMY BARES
- ☐ POKIN FUN
- ☐ WILLING & ABLE
- ☐ NAUGHTY NYMPHS
- ☐ HOT TO TROT
- ☐ PIECE OF THE ACTION
- ☐ FEEL THE HEAT
- ☐ EBONY ORGASMS
- ☐ TOYS FOR
- ☐ DOUBLE "D" DELIGHTS
- ☐ OVERDEVELOPED
- ☐ NIGHT MANEUVERS
- ☐ BOTTOMS UP
- ☐ BOYS NITE IN
- ☐ JOY RIDE
- ☐ GREAT SEXPECTION
- ☐ BIBI LOVE
- ☐ CREAMY CHEEKS
- ☐ HEADHUNTERS
- ☐ UP ALL NIGHT
- ☐ PEEP HOLE
- ☐ FAIR GAME
- ☐ SEXPOTS

- ☐ WET DREAMS
- ☐ SWEET SENSATIONS
- ☐ UP & AT 'EM
- ☐ CLAM DIP
- ☐ FILL HER UP
- ☐ INSIDE TRADING
- ☐ MY TURN
- ☐ MILK MAIDS
- ☐ KINKY COEDS
- ☐ PANTY RAIDS
- ☐ TUNNEL OF LOVE
- ☐ NIKKI RANDALL
- ☐ PURPLE PASSION
- ☐ KRISTA LANE
- ☐ BLONDIE BEE
- ☐ KAY PARKER
- ☐ NINA PONEA
- ☐ LEAH LYONS
- ☐ TANYA FOX
- ☐ RACHEL ASHLEY
- ☐ AMBER LYNN
- ☐ SEKA
- ☐ JANETTE LITTLEDOVE
- ☐ BARBI DAHL
- ☐ CHRISTY CANYON
- ☐ TAMARA LONGLEY
- ☐ NINA HARTLEY
- ☐ BARBARA DARE
- ☐ EBONY AYES

- ☐ BUFFY DAVIS
- ☐ GINGER LYNN
- ☐ CONSTANCE MONEY
- ☐ SHARON MITCHELL
- ☐ LAURYL CANYON
- ☐ TALJA RAE
- ☐ JOANNA STORM
- ☐ TISH AMBROSE
- ☐ BUNNY BLEU
- ☐ CODY NICOLE
- ☐ HONEY WILDER
- ☐ SAUNA SEX
- ☐ TRIPLE PLAY
- ☐ OPEN WIDE
- ☐ CATCH THE FEVER
- ☐ SEX PACK
- ☐ NASTY DANCING
- ☐ CHUNKY CHICKS
- ☐ PARTY GIRLS
- ☐ SWING TIME
- ☐ SCREEN TESTS
- ☐ PEEK A BOO
- ☐ BLACK STOCKINGS
- ☐ IT'S MY TURN
- ☐ TICKLING TONGUE
- ☐ X-RATED ROMPS
- ☐ CHICKS
- ☐ PORN QUEENS
- ☐ ON ME

- ☐ SLICK
- ☐ HEAVY LOADS
- ☐ TRINITY LORENS
- ☐ AJA
- ☐ JAZZ BIZZ
- ☐ TWEAK
- ☐ SEX STARVED
- ☐ BUN LOVERS
- ☐ DOWN & DEEP
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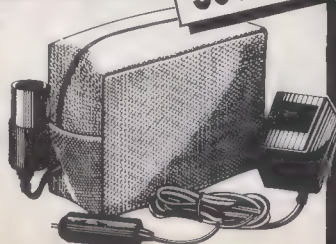
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## VIDEOTESTS

*continued from page 88*

(search) and two recessed buttons for channel memory and add/delete.

**Operation.** Like many of today's VCRs, the PV-4970's RF connections are optimized for cable, with a single F-connector for input and one for output. If you use antennas, you'll need to buy a VHF and UHF combiner and a splitter. Buttons on the remote program the automatic scan tuning. Video and audio hookup is very easy. A variable level audio output lets the remote control the volume when the VCR is hooked up to a hi-fi system.

Frame advance and variable speed slow motion are available only on the remote; the other effects can also be accessed from the front panel. Timer programming is possible only from the remote or the bar code wand; in both cases, the operation proves straightforward. One nice touch is that the VCR automatically goes into timer mode when turned off, and warns a user if there is no tape or the tab is missing.

A flying erase head and backspace edit produce glitch-free video edits without moire patterns, but hi-fi audio is lost during that process. Audio can also be

dubbed to the linear track. If the play VCR or camcorder has a synchro edit jack, this recorder will operate the pause control on both machines simultaneously if they are connected with the supplied cable.

A host of automatic features make using this VCR easy. These features include auto play, record auto off, playback auto stop, auto rewind and eject with power on or off. Tracking is automatic, but manual buttons permit adjustment for recordings that are out of automatic range. The remote's learning function also helps simplify operation by reducing the number of controls you must juggle while using the VCR. Ease of operation is very good to excellent.

**Performance.** The PV-4970 has a horizontal resolution of 240 lines with an unweighted video signal-to-noise ratio of 45.6 decibels at SP, 41.6 dB at LP and 41.2 dB at SLP. The weighted video S/N is 52.9 dB at SP, 51.2 dB at LP and 41.9 dB at SLP. Chroma AM S/N is 45 dB at SP, 42.1 dB at LP and 39.5 dB at SLP. Chroma PM S/N is 38.4 dB at SP, 34.2 dB at LP and 37 dB at SLP. These measurements are what one would expect of a top VHS machine, except

those for LP, which wander from close to SP to below SLP—a bit of a surprise. Also, SLP measurements are lower than those of some competitors. Yet picture quality is very good by VHS standards.

The audio frequency response on the hi-fi tracks is 20 Hertz to 20 kilohertz, +0.1/-2.5 dB with a dynamic range of 88.4 dB, and a total harmonic distortion of 0.4 percent. Linear track frequency response at the -3 dB points is 50 Hz to 10 kHz at SP, 75 Hz to 7.5 kHz at LP and 75 Hz to 5 kHz at SLP. The linear track audio S/N is 42.7 dB and the total harmonic distortion is 1.2 percent. Audio quality is very good by VHS hi-fi standards.

**Conclusion.** The Panasonic PV-4970 is a mid-priced hi-fi VCR aimed at those likely to edit, or perform video or audio dubs, but it is simple enough for all the family to use. It offers very good video and audio quality and very good to excellent ease of operation. Its long list of features should appeal to most consumers. At a suggested price of \$799, it is a good value. We recommend it to those who want advanced features without stepping up to Super-VHS capability.

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# FORMAT FACE-OFF

continued from page 41

of more than 500 lines) some other scores were so weak—it placed last or next to last in three image categories—that we examined the deck after the test ended, and discovered a head clog that may have impaired its performance. A thorough cleaning seemed to improve the ED Beta image, but not in time to save ED Beta's ratings.

Hi-8 also disappointed most of the panelists, ranking even behind its lower-resolution brother 8mm. Details appeared fuzzy, colors inconsistent. Afterward, when panelists checked the multiburst pattern against their ratings for the Hi-8 picture they were shocked to find the picture's resolution, as indicated by the multiburst, to be far higher than it appeared to be during the taped program. "The actual resolution seemed inconsistent with the picture quality," observed one panelist. Hi-8's failure to impress the panel shows how signal specifications alone can mislead.

The popular VHS format turned in a disappointing showing, coming in last overall and, like S-VHS, scoring quite low on color accuracy. The format earned a good score for contrast, but ran or tied for last in several categories. "I couldn't believe how bad the resolution was compared to the other formats," said one panelist.

## SO WHAT'S THE STORY?

In the end, only LaserVision deserved an A for its unanimously liked performance. Most of the other formats scored well in one or two areas, but showed notable faults in others. Above all, our Eyes-On shootout showed that dazzling resolution and signal-to-noise specs don't guarantee a great picture.

We also learned that the difference in overall picture quality between some formats may not be as significant as video buffs are led to expect. If video shoppers find this to be the case, then selecting a deck that can bring out the best a format has to offer becomes that much more important.

Finally, we relearned a lesson that's easy to forget in the heat of equipment hunting: Test results notwithstanding,

nothing beats staring long and hard at examples of pictures in the format you're considering, and deciding for yourself just how well you like the quality of the picture—all of it, not just resolution. ■

# LONELY MAN

continued from page 59

director back to his Italian roots one more time. (Scorsese was born in Flushing, Queens, in 1942 and grew up in Manhattan's Little Italy.)

*After Hours*, made when Paramount scotched Scorsese's first attempt to direct *Last Temptation* in 1983, was designed as an exercise in working on a tight budget. Filmed in the mazelike environs of late-night Soho, the film pits Real Nice Guy Paul Hackette (Griffin Dunne), against New York's fashionable demi-monde. Paul is accidentally stranded, penniless, while traveling to a rendezvous with a Mysterious Woman (Rosanna Arquette). After the girl dies and he's mistaken for a neighborhood

continued on page 108

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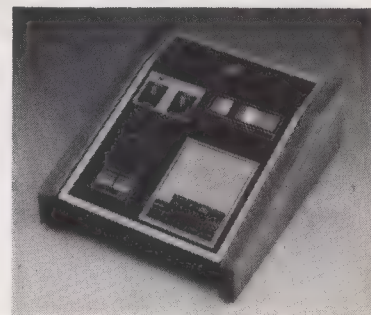
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continued from page 104

burglar, Paul realizes that all he really wants to do is *live*. Even that seems unlikely in this psychedelic, dread-filled comedy. And Hackett, like many of Scorsese's oddball outsiders, ends up approximately where he began — only feeling slightly changed.

The same can be said of Eddie Felson (Paul Newman) in Scorsese's only real "Hollywood" film, *The Color of Money* (1986). "This was mainly a film about an American icon," he told critic Richard Corliss. "That's what I zeroed in on. I mean, Paul's face!" In this sequel to Robert Rossen's unforgettable *The Hustler* (1955), Eddie is roused from retirement by Vincent (Tom Cruise), a young, flaky pool-hall technician. Eddie first takes Vincent under his wing, then feels compelled to whip him. The struggle in *The Color of Money* is between generations, with Newman's old-Hollywood charm the obvious victor.

*The Color of Money* offered the first indication that Scorsese might be losing his edge. *Last Temptation* offers the second. In *Last Temptation*, the twist telegraphed by the title consists of a move that should be more startling than it actually is. As Christ dangles miserably from the cross, Satan proffers the tempting alternative of a long and happy life notable only for its abundance of womanly love.

Among *Last Temptation*'s many problems, apart from the trouble modern audiences have wrestling with theological issues, is the production's self-conscious grooviness. Such with-it actors as Dafoe, Hershey, David Bowie, Harry Dean

Stanton and Harvey Keitel add anachronistic accents and mannerisms into the Greatest Story Ever Overtold. The film stumbles beneath the weight of Scorsese's noble intentions. It's less an acute examination of the Gospels than something resembling an art-school Christmas pageant.

While the film demands interest for being the culmination of a decade-long obsession by its director, it also has an oddly bland taste. Perhaps an actor with De Niro's passion and anger would have realized the project's inherent power. De Niro as Christ Almighty. Now that's a movie fundamentalists might *really* have crucified Martin Scorsese for directing. ■

## SIGN LANGUAGE

continued from page 49

Graphics can easily be made to do more than scroll and roll. You may want to take yours for a spin by mounting one on a phono turntable. If the turntable features a speed control for 78 rpm records, it can be switched between 78, 45 and 33-1/3 rpms while the camcorder is recording. This effect can be made even more dramatic by zooming in or pulling back as the turntable spins away.

And you can get a different kind of spin by using plain household string. Create two versions of the same title, then mount one on each side of a sheet of poster board. Punch a hole in the center of the top of the poster board and hang it from the string, which can be anchored to the ceiling or the top of a door

frame. Now, wind it up, let go and begin taping. Another effective spinning graphic: a rubber or tennis ball adorned with names, titles, etc.

If you own or have access to a special effects generator (SEG), and your art is black on a white background, the background can be made to look like any color the SEG is capable of generating. And the colors of letters can similarly be made to change colors.

When using an SEG, it may be necessary to feed the video from the camcorder to a separate VCR. Most camcorders will record only what comes through the lens or through a built-in character generator, but won't accept signals from an outside source.

Some final tips:

- To change graphics rapidly, without cutting between shots, put the art on cards, punch holes for a three-hole binder in each one and simply flip from one to the next in front of the lens as the camcorder rolls.

- If your graphics are keyed over pictures or drawings, be careful where they're placed, especially if they're designed to be moved during shooting. You don't want words coming out of someone's ear, nose or other inappropriate part of the body. Not, that is, unless you planned it that way.

These are just a few techniques designed to get you started. Now begin adding your own. With a little thought and planning, video graphics can be as exciting to the viewer as the production itself. In fact, they can be as glittering and glamorous as the rest of your Hollywood epic. Good shooting! ■

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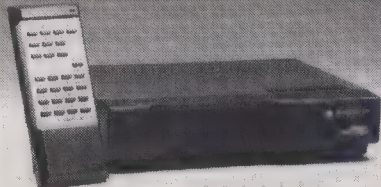
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\*Fast, Courteous Service \*Toll free calling for your convenience  
 \*Most orders shipped within 24 hours \*1 year warranty on most items

**YOUR BEST BUY'S & WARRANTIES  
 FOR CABLE TV EQUIPMENT START  
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ORDERS & CATALOGS CALL TOLL FREE

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BY ORDERING CABLE TV EQUIPMENT FROM M.D. ELECTRONICS THE PURCHASER AGREES TO  
 COMPLY WITH ALL STATE AND FEDERAL LAWS REGARDING PRIVATE OWNERSHIP OF CABLE  
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 \*TRADEMARKS OF OTHERS UNAFFILIATED WITH M.D. ELECTRONICS

#### CABLE TV DESCRAMBLERS!



#### BARGAIN HEADQUARTERS!

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 \* SCIENTIFIC ATLANTA \* ZENITH

Oak M35B ONLY \$60  
 6 month warranty! We ship C.O.D.!

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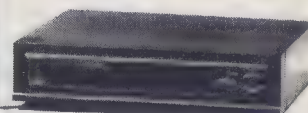
4080 Paradise Rd. #15, Dept. 204  
 Las Vegas, NV 89109

For all other information (702) 362-9026

## VIDEO CLASSIFIEDS

### CABLE TV EQUIPMENT

Converters, Remote Controls,  
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Jerrold, Oak, Hamlin, Scientific Atlanta, Zenith, and more! 60  
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**FOR ALL INFORMATION 1-818-716-5914**

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7325 RESEDA BLVD. DEPT. 658

RESEDA, CA 91335

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- Major Makes & Models!
- Will match or beat anyone's prices!
- Dealer discounts at 5 units!
- Examples:  
 HAMLIN COMBOS . \$44 ea. (Min. 5)  
 OAK ADD/ON . . . . \$40 ea. (Min. 5)  
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**WEST COAST ELECTRONICS**

For Information: 818-709-1758

Catalogs & Orders: 800-628-9656



## VIDEO CLASSIFIEDS

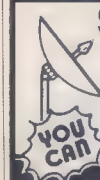
**CABLE TV  
"BOXES"**Converters — Descramblers —  
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- ★ Guaranteed Best Prices ★
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Call or Write

**TRANS-WORLD CABLE CO.**12062 Southwest 117th Court, Suite 126  
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1-800-442-9333**CAMCORDER MOVIE MAKING****PRODUCE YOUR OWN  
TV COMEDY!**FUNNY SCRIPTS FOR SOAPS,  
SIT-COMS, VARIETY, KIDS,  
COMMERCIALS, ETC.Free Catalog  
407-629-1610**HOUSE PRODUCTIONS, INC.**  
1801 OGLESBY AVE. • WINTER PARK, FL 32789**COMPUTER RELATED****VIDEO CASSETTE LABELS  
BLANK, PINFEED, CONTINUOUS FORM**Available in your choice of colors: White, Blue, Red,  
Yellow, Green, Light Wood, or Classic Gray.

	200/pack	1,000/pack
VHS ■ BETA spine labels	\$10.95	\$43.95
VHS top labels	\$11.25	\$44.75
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VISA and MASTERCARD accepted. Telephone orders  
may be placed from 11:00 AM to 6:00 PM Eastern time  
Monday thru Friday at 1-703-280-1742Include \$2.50 for shipping and handling. VA residents  
please add 4.5% sales tax.  
Sample pack \$1.00Virginia Specialty Products  
P.O. Box 985  
Dept. B  
Vienna, VA 22183For additional information,  
circle No. 113 on Reader Service Card.**SATELLITE****SATELLITE TV  
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MN 218-739-5231**SKYVISION INC.®**  
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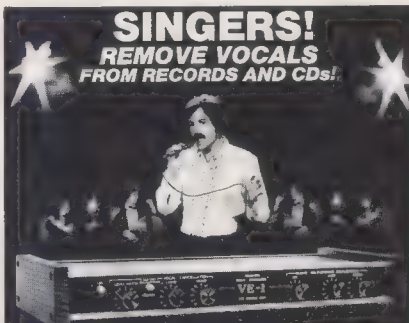
WARNING: Super VHS tapes will not play on VHS recorders.

P.O. Box 410777  
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STABILIZER**

- Ends flashing, colorshift, streaking, blackout jitter etc. when playing copyguarded rental videos
- Restores closed captions • Fully automatic
- Made in U.S.A. • 30 day money back guarantee

VSA/MC/COD \$39.95 + \$3.95 S/H

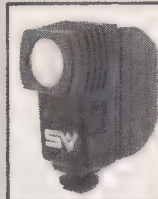
AM Video, Dept. V, 400 Amherst, Nashua NH 03063

**ACCESSORIES****SING WITH THE WORLD'S BEST BANDS!**An Unlimited supply of Backgrounds from standard  
stereo records! Record with your voice or perform live  
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movie flashing, jitter,  
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guarantee, 2 yr warranty.VSA Ltd., Dept. V, 401 SW 11th  
Portland, OR 97205 1-800-367-7909 24 hrs.  
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- FREE UPS SHIPPING
- FREE CATALOG & MONTHLY NEW RELEASE MAILINGS
- BEST OF SERVICE FOR OUR CUSTOMERS
- WE ALSO CARRY 5" CDV & 8" LD

**WE RENT AND SELL VIDEO LASER DISCS AND TAPES**  
**WE CARRY FULL LINE OF PIONEER VIDEO LASER DISC PLAYERS,**  
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MON. - FRI. 10 - 9, SAT. - SUN. 10 - 5**LASER  
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- Largest inventory in the USA
- We Stock over 2,400 titles
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(703) 430-8692 or (703) 450-5780

Hours: 11 AM to 7 PM, Monday-Friday

**LASER DISC HOTLINE**Recorded message on new laser disc releases,  
available 24 hours a day. (703) 430-0330







# MAIL-ORDER GUIDELINES

At VIDEO Magazine, we believe our readers should get what they order from our mail-order advertisers at the prices indicated and in a timely fashion. We stand behind that belief by taking steps to determine that an advertiser is reputable and reliable before accepting an advertisement. Additionally, if we learn that an advertiser engages in a regular pattern of unfair or improper business practices, we will deny that advertiser the opportunity to advertise.

Nonetheless, the responsibility for fair dealing ultimately lies with the advertisers themselves, and unfortunately VIDEO Magazine cannot guarantee their behavior. Therefore, we feel it is important for our readers to know what their rights are and to follow the tips set forth below for purchasing merchandise by mail. Further, we are prepared to use our best efforts to assist any customer who has been improperly or unfairly dealt with by one of our advertisers.

Our requirements for advertising in VIDEO Magazine and our offer of assistance to aggrieved purchasers do not in any way limit either the obligation of an advertiser to comply with all applicable federal, state and local laws and regulations or our customers' ability to enforce their rights under those laws.

## MAIL-ORDER BILL OF RIGHTS

Under federal law, if you order advertised merchandise by mail, the advertiser must ship your order when promised in the advertisement—or, if no delivery date is promised, within 30 days of receiving your order. If the advertiser fails to ship your order in a timely fashion, you may cancel your order and are entitled to a prompt refund.

If the initial shipping date cannot be met, the advertiser must notify you in writing and give you the option of either cancelling your order and receiving a full refund or agreeing to a new shipping date.

If the new shipping date is less than 30 days after the original shipping date, the merchandise may be shipped to you unless you notify the advertiser in writing of your desire to cancel. If the new shipping date is more than 30 days after the original shipping date, or no new shipping date is provided, your order must be cancelled by the advertiser unless you inform the advertiser in writing that you still want the merchandise.

If the advertiser is unable to meet the new shipping date, the option process starts again—except that, regardless of the length of the second delay, the order must be cancelled unless you inform the advertiser in writing that you consent to the delay. If you accept an indefinite delay, you may change your mind at any time and so notify the advertiser in writing.

**Note:** The 30-day time period does not begin to run on a credit card sale until the advertiser charges your account. Also, these regulations do not apply to C.O.D. orders.

If your order is cancelled, a refund must be made within 7 days on cash purchases or within one billing cycle on credit card purchases.

You may keep any unordered merchandise sent to you; you need not pay for it or send it back. An advertiser who sends you a bill or otherwise attempts to collect any money from you for unordered merchandise is in violation of federal law.

**Note:** These regulations do not pertain to orders placed over the telephone and charged to a credit card.

## SUGGESTIONS FOR MAIL-ORDER PURCHASERS

1. Read the ad carefully.
2. Whether you place your order by mail or by telephone, confirm the exact price (including any rebates) and any additional costs such as warranties, shipping, handling and insurance before you place your order.
3. Check with the advertiser regarding any warranties offered or available for purchase.
4. Check whether the advertiser has a return policy.
5. Keep a record of your order and all other transactions and get the names of all persons with whom you speak.
6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures of your credit card companies.)
7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.
8. Get a receipt from the shipper whenever you return merchandise.
9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers.

## WHAT TO DO IF YOU HAVE A PROBLEM

1. Allow 30 days for receipt of order or delay notification.
2. Contact the advertiser in writing, stating the merchandise ordered, the price and date of order, and the nature of your complaint. Include proof of payment (copy of cancelled check, showing both sides, credit card statement, etc.). Keep a copy for your records.
3. Allow two weeks for a response from the advertiser.
4. If your complaint is still not resolved, contact us in writing (no phone calls, please), enclosing copies of all correspondence and proof of payment along with an explanation of what has transpired.

Mail to:  
VIDEO Magazine  
Advertiser Complaint Dept.  
460 West 34th Street  
New York, NY 10001

Other organizations that can assist you if you have a problem.

The Direct Mail Marketing Association  
Mail Order Action Line  
6 East 43rd Street  
New York, NY 10017

Your local postmaster  
(Ask for the name and address of the appropriate "Inspector-in-Charge.")

Your state or local consumer protection office or the office closest to the advertiser.

The Better Business Bureau.

Your state Attorney General's office.

**PLANET** NOBODY BEATS US **ELECTRONICS**  
IF YOU FIND A BETTER DEAL WE'LL BETTER OUR DEAL  
88411 Ford Road Westland, MI 48185 800-247-4663 (313) 467-2221

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Carrying Holster for Camcorders  
Provides Instant Access • Draw-string Cover • Compartments for Spare Batteries and Tapes  
**\$28.95** **\$37.95**  
8mm C Size Full Size

**Integrated Video Lighting System** \*  
50 Watt DC Quartz Halogen • Battery Pack Attaches Underneath Camcorder • Battery Also Doubles as Power Source for Virtually All Camcorders  
**\$119.95** 

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450 Lines of Resolution • 1/10,000 Shutter Speed • 8x Zoom • Pro Mic Date/Time • Special Effects/Tilting • Fades Titles/Scenes • Still Slow/Mo/Frame Advance • Hi BAND • 4 Lux  
**R-800H PLEASE CALL**

**RICOH**  
World's Lightest Fully Automatic R-680 Pocket Cam  
4 Lux • 1/4000 Shutter Speed • Digital Superimposing w/Scrolling • Picture & Sound Fade • Weighs 1lb. 12oz.  
**CALL**

**MINOLTA**  
\*  
VHS • 3 Lux • 6x Zoom • 1/2 Inch CCD • 1/1,000 Shutter Speed • Auto Focus • Auto Exposure • Auto White • Audio/Video Fade  
**V10 PLEASE CALL**

**MINOLTA**  
8mm • 4 Lux • 1/1,000 Shutter Speed • Audio/Video Fade • Flying Erase Heads • 8x Zoom  
**881 PLEASE CALL**

**VIVITAR**  
\*  
All in 1 Transfer Photos/Films/Slides to Video Tape  
**UVC-1 PLEASE CALL**

**LASER**  
MULTIDISC PLAYERS NOW IN STOCK  
**PLEASE CALL**

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All in 1 Remote  
Replacement for lost and destroyed remotes • Doesn't require your original remote control • All brand codes programmed and ready for use • No programming • Controls seven units at any time  
**\$89** \*

**Simco**  
**SensorLight** \*  
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**PLEASE CALL**

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**AUTO CV300 \$144**

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8mm • 420 Lines • 360,000 Pixels • 6x • 7 Lux • Plezo Auto Focus • Fly Erase Head • Multi Shutter Speed  
**VX803 PLEASE CALL**

**TOSHIBA**  
**PRO**  
SVHS • HiFi • 4 Head • 11 Digital Effects • Jog & Shuttle Dial • Optical Scanner • Character Generator • Synchro Edit  
**SVF 990 PLEASE CALL**

**AZDEN**  
**TRANSFER-IT** \*  
Now you can preserve your home movies on video tape easily and economically • Converts home movies and slides to video • Large 8x10 screen  
REG \$39.95  
**SALE \$29.95**

**COPY CAM**  
Camcorder • Enhancer • Increases Video Sharpness and Clarity with Sharpness Control • Balances Audio w/Audio Zoom  
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Enhance Video Stereo Audio Mixer \*  
**\$69** **AMBCO V0629**

**800-247-4663**

PLEASE READ THE MAIL ORDER RULES

For additional information, circle No. 90 on Reader Service Card





C.O.D. RATING  
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800-247-4663 IN MI CALL: (313) 467-2235

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IN CATALOG  
\$3.00  
REFUNDABLE**

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Full Video Line



**CAMCORDS  
BETA**

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Full Video Line



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**MINOLTA**  
All Models

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Please Call

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Please Call

**3 OR 5 YEAR WARRANTY FOR VCR/CAMCORDS**  
NO DEDUCTIBLE - ALL PARTS & LABOR - \$69/3 YRS. \$99/5 YRS.

**Panasonic**  
Full Video Line



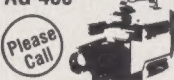
**CALL FOR  
ALL MODELS**

**Canon**  
Full Video Line



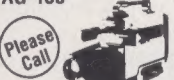
**CALL FOR  
ALL MODELS**

**Panasonic**  
AG-450



**SVHS Record/Playback • Piezo Auto Focus • Auto White Balance • 10x Power Zoom • 3 Speed Shutter • Flying Erase Head • Color Balance Control • Iris Control • Fade • Auto Date/Time Function • 360,000 Pixels 420 Lines Of Resolution • 7 Lux**

**Panasonic**  
AG-180



**Piezo TTL Auto Focus • Auto Iris w/Manual Override • Self Timer Recording • Interval Recording • Camera Search Function • Rotary Erase Head • A.T.W. • Auto Time/Date Recording • 6x Zoom • Adjustable High Shutter Speed • High Capacity CCD Chip**

**Panasonic**  
AG-1960



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**Panasonic**  
AG-1730



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**PRO MONITOR**  
CT 1381VY

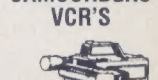


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**WJ-MX 10 DIGITAL AV MIXER**  
Built-in Digital Frame Synchronizer - Special Effects • Wipe Patterns • Superimposition Function • 8 Color Background Color Selection • Audio-mixing • Master Fade Function

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COLOR VIEWFINDER

See your video productions in color through 3" LCD monitor  
**Fits all camcorders**  
**\$169. \***

**SHARP**  
CAMCORDERS VCR'S



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**\* PRO FLUID HEAD TRIPOD**  
PRO MODEL  
Sturdy, jitter-free shooting for camcorders - very lightweight  
• All fluid 2 way pan head  
• Quik-release camera mount  
• Square channel legs with flip locks  
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• Rubber feet with retractable spikes  
**\$99**

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Fits All Camcorders  
**CHARACTER GENERATOR**  
Universal Title Adds Titles With Ease to Any System • 4 Character Sizes • 124 Characters • 8 Page Memory • 6 Speed Scroll • 20 Character/Line • 7 Lines/8 Page CG-V600  
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Video Corrector/Character Generator  
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• Video Enhancement  
• Color Bar Generator  
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**PLEASE CALL \***

**NADY \***  
WIRELESS PRO USE LAPEL MIC TRANSMITS OVER 250 FT.!!  
**Model VRLT 151**  
We Stock Hand Held Too  
**Please Call**

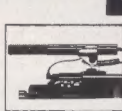
**AZDEN Pro Mics VOTED #1**



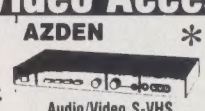
**WMS-PRO**  
VHF Freq. 174-216MHz  
Dual Frequencies  
Range 300 Feet  
• Mic System  
Professional Hand-Held Mic  
Electret Condenser Clip-on Mic  
**PLEASE CALL**



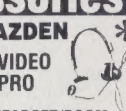
**WMS-20 II**  
Dual Frequencies  
Range 100 Feet  
Comes with 2 Mics • Hand-Held Mic  
• Plug Clip-on • Plug Either Mic into the Wireless Transmitter  
**PLEASE CALL**



**ECZ600**  
Electret condenser zoom mic w/ dual pattern set to the long position and it acts as a sound beam, letting you zoom in on your subject cutting out side noises. In the short position it acts like a wide-angle mic.  
**\$59.**

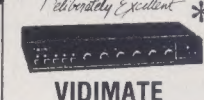


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Audio/Video S-VHS switcher w/ audio mixer  
4 in/2 out a/v source selector • 2 SVHS input & output terminals • Audio mix control for adding narration or music while dubbing  
AVS20  
**PLEASE CALL**



**AZDEN**  
VIDEO PRO  
HEADSET/BOOM MICROPHONE  
Add Narration As You're Taping • Monitor Camcorder Audio  
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**\$29.95**

**VIDICRAFT**  
Refinement & Excellence



**VIDIMATE**  
The perfect companion for camcorders. Sharpen and enrich all video images. Includes image enhancement, color correction, and brightness control. Adds narration or background music.  
**VDM-200 \$239.95**

**AUDIO MIXER**  
WITH AUDIO/VIDEO FADE

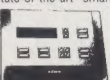


**\$68.95**  
**SOUNDS RIGHT**  
Audio mixer—combines up to 3 sources of sound at same time, stereo or mono. Audio/video fade. Includes microphone  
**\***

**VIDEONICS \***  
EDITOR Scenes added and cut. Crisp and clear.  
**CHARACTER GENERATOR** 12 types of titles/styles. 64 colors super-imposed over video.  
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**SPECIAL EFFECTS GENERATOR** 17 types of fades/wipes • 3 speeds • 64 colors.  
**PRO ED NOW AVAILABLE**



**AZDEN VIDEO EDITOR**  
The lowest priced, easiest to set up, easiest to use, professional editor, available today. Incorporating the latest state-of-the-art "smart card" technology, the VE-100 allows you to seamlessly edit your videos professionally.  
200 outs-100 scenes • Audio mixing including fade in/out • Accurate to within 3 frames • Compatible with VHS, Beta, 8mm, SVHS  
**PLEASE CALL**



**JVC VIDEO PROCESSORS**  
**JXS-V55** Video Editing Processor with 16 wipe patterns, 8 colors, color balance with joystick, enhance, audio/video fade, audio mixing and more. SVHS.  
• SPECIAL EFFECTS 16 wipes and fades to 8 colors  
• IMAGE ENHANCER-Adds sharpness and detail  
• COLOR PROCESSOR-Joystick controlled color balancing  
• AUDIO MIXING-2 aux. inputs, mic input meter  
• 2 A/V in-1 A/V out plus S-VHS in & out  
**\$549.**

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# OFF THE AIR

## If Proust had a camcorder

BY BRUCE WATSON

I am at an elementary school play. A friend's son is making his stage debut. The lights go down, the curtain up. Suddenly five portable video cameras begin to whirr, their red lights blinking. Parents jostle for angles, others shout "down in front!" The scene resembles Hollywood more than a second-grade drama.

Videotapers are everywhere and are taping everything. Many dismiss this as a craze, but a foray into the works of French novelist Marcel Proust suggests subtler forces at work.

Proust wrote his monumental *Remembrance of Things Past* long, long before the video revolution. His was the world of the social salon and the vanishing elite of the Parisian *fin de siècle*. But in capturing this world, he reveals an understanding of time's tricks that tells much about the motives of the video auteur. Class barriers and 80 years of technological progress bow to their common obsession—to capture fugitive Time.

Ours is the age of the packaged moment. Technology once preserved the best art and most newsworthy events. Now it gift-wraps and gilds the mundane. When one considers the millions of snapshots taken daily, the personal computers that process and publish every word, the stores stuffed with recording equipment, tapes, movies and discs, it seems we will let no thought, chord, smile or sunset elude our grasp.

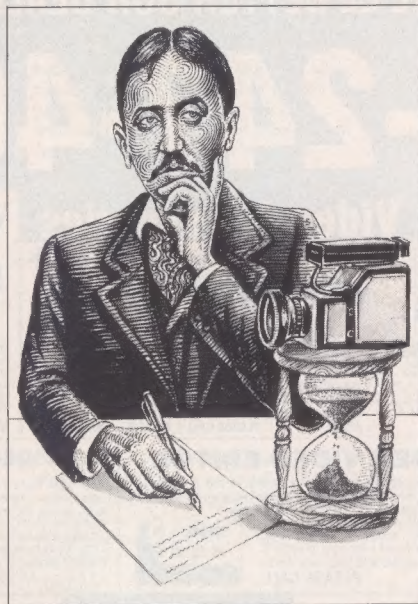
Today is surely the most duly noted day ever to exist. Tomorrow will be even more so. Tomorrow we'll watch the tape of today. We might even tape ourselves watching today's tape, and send that tape to friends so they can watch us watching us.

We are all aggrieved by the passing of Time, Proust wrote. (He always capitalized Time; it was a major character in his work.) We watch helplessly as our youth slips away and we long to capture certain moments, to return to certain places. But we cannot, for as he concluded at the close of *Swann's Way*, "The

memory of a particular image is but regret for a particular moment, and houses, roads, avenues are as fugitive, alas, as the years."

While Proust was concerned with recapturing his past, a video or camera user is concerned with preserving the present, the making of a well-packaged past. Yet both desires are the same—to live in two moments at once, to master Time.

A man and his wife go to a jazz festival in the park. It is a small gathering, without big names, scarce in scat. But



the man puts his camcorder to his eye and stalks the stage. He is thinking not of the value of this moment, how jazz saxophonist Bubbee Beebee must be filmed. He is thinking of the future. "Wait'll I show Gene this shot of Bubbee."

He finds his spot, presses the button, and the ordinary moment comes alive. It becomes a piece of Time lived in present, future, and in a new tense—"future-past." He is imagining his friend Gene watching the tape of Bubbee, and imagining himself watching Gene. He sees the moment as it is, as it will be, and as it was. Time is his. His wife says, "Not

that damn video again," and Gene taps a foot and finds an excuse to leave. But the video addict will go on taping. He has lived in two moments at once and the camera has infused the moment with significance.

In the opening scenes of his work Proust tried to recall his childhood. With conscious effort he could remember but a moment or two. Then, in the pivotal moment of the work and of his life, he tasted a piece of cake dipped in madeleine tea, an unusual taste he had savored many times as a child. In a moment of profound revelation he found that the taste unlocked the subconscious memories that, without the aid of Sony or Pentax, his mind had been preserving every moment of his life. Proust called it the apprehension of "a fragment of Time in the pure state" and found that unlike conscious memories which are mere photographs, subconscious memories captured the essence of his past, the childlike wonder lost to the adult. In doing so they gave him "an immense appetite for living."

The videophile shares this appetite. His attempts to capture a moment give cause and meaning to the most ordinary Sunday. And so the age of the packaged moment clicks by, on video, 35-millimeter, and a host of other time preservers. No matter how loudly Gene snores during the jazz video, no matter how many times the neo-Proustian has to say, "Well, you had to be there," the tape will keep rolling. The age demands and inspires it. Surrounded as we are by enhanced reality, TV, movies and sound bites, our own passing moments seem increasingly ordinary. What Sunday afternoon in the park with the wife does not seem hopelessly banal in comparison to *Sunday in the Park with George*? Or the Huxtables? The solution is to jazz up one's own life by making time a toy. "This'd be a nice shot. Wait'll I show—" Whirr. Click.

We package our moments by the ton. Photos are put in albums. Home videos sit on shelves. All are stored and mini-stored long after we have given up trying to interest anyone in our fleeting past. Imagination is the key, the imagination of the future, running concurrently with the present, living life in the "future-past."

PETER FASOLINO



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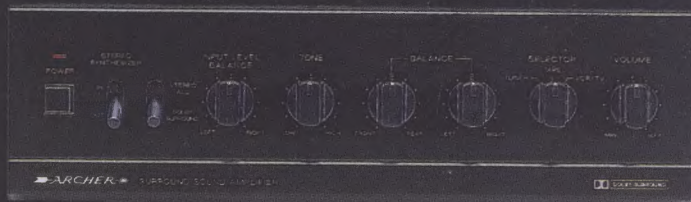
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